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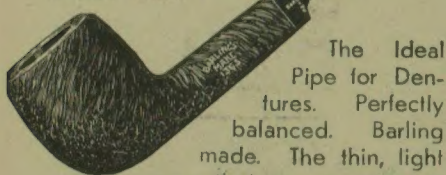
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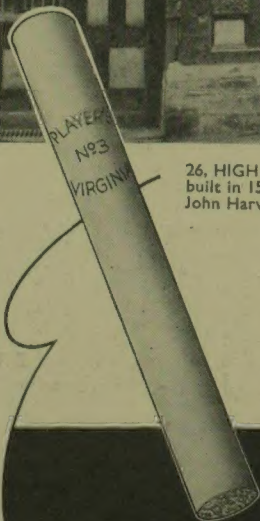
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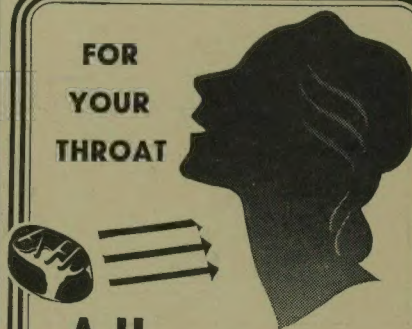


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P.15

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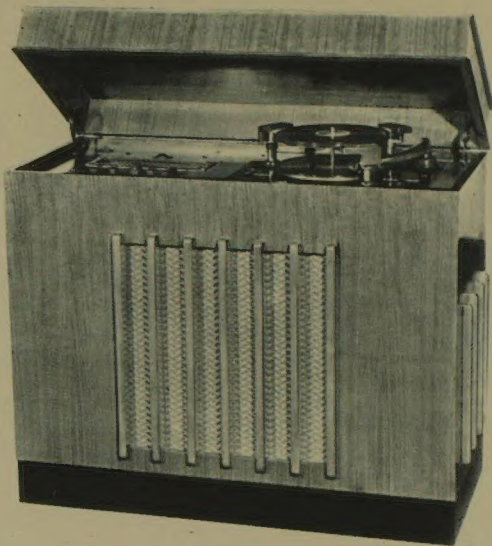
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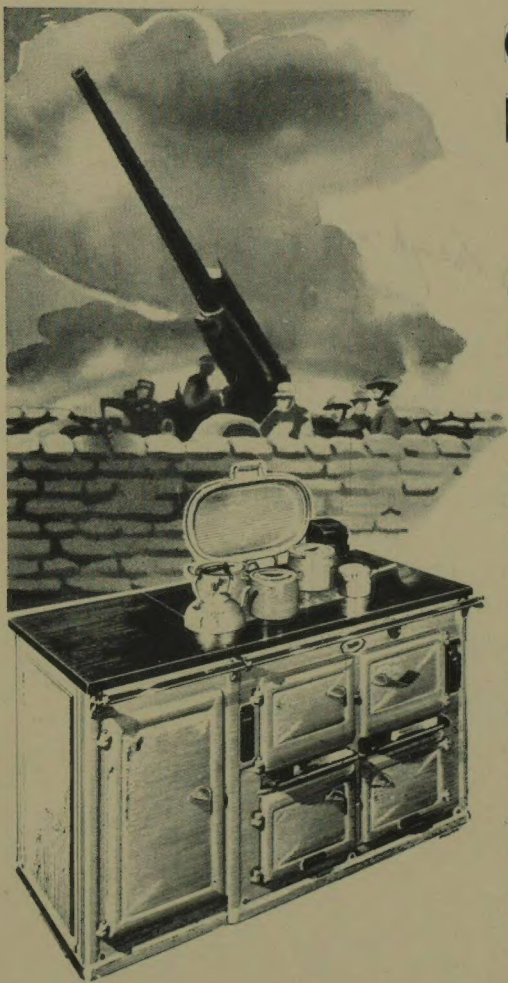
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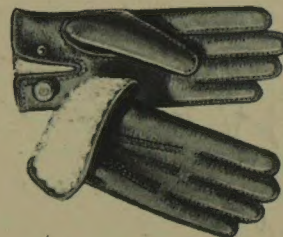
—full of gift ideas for that difficult person—presents
for those in the Forces, for those at home and abroad—
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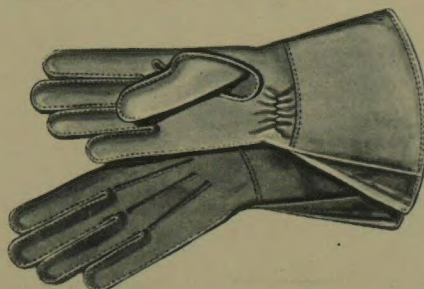
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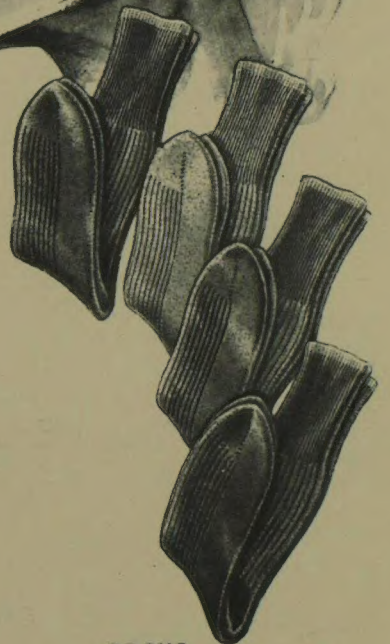
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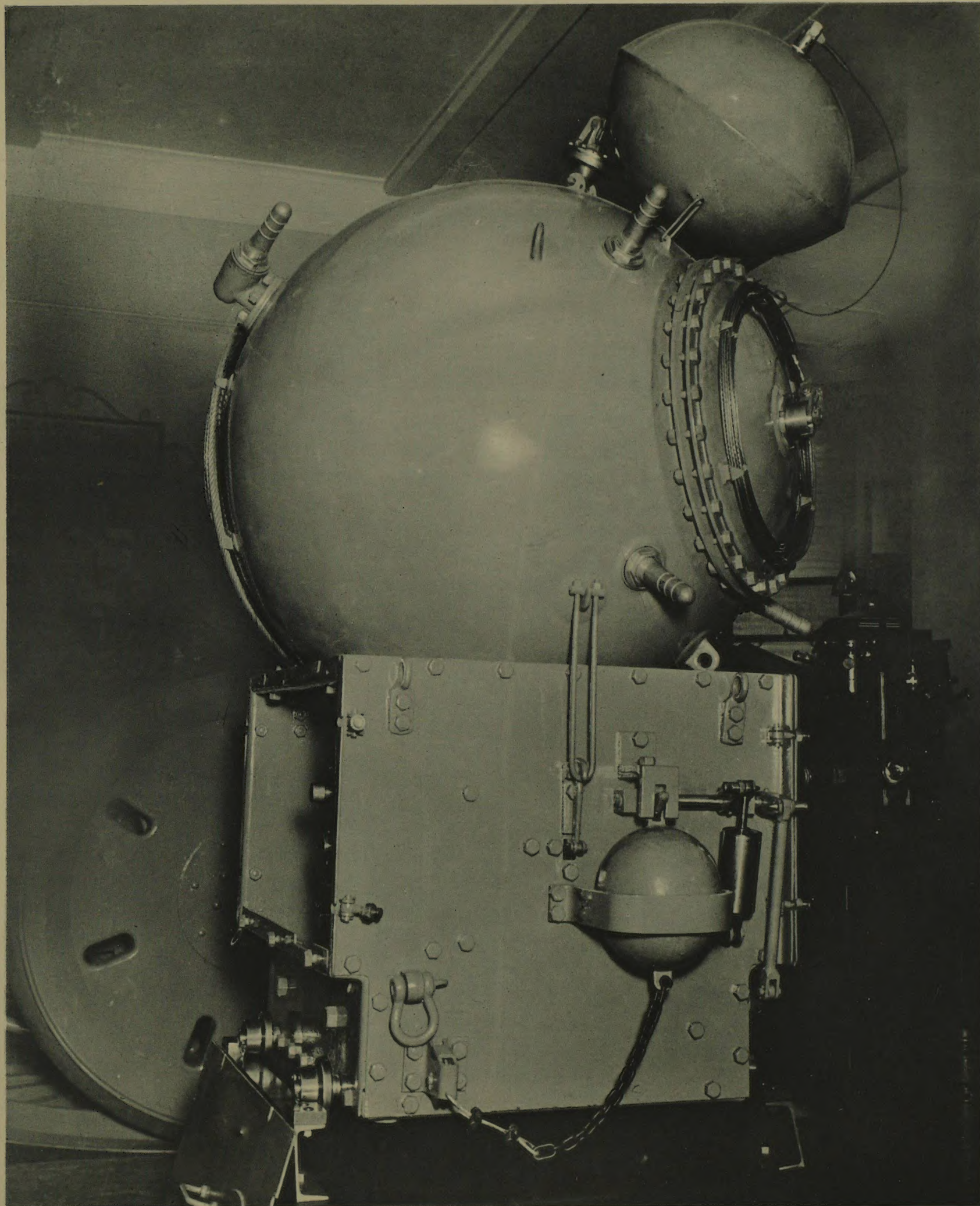
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SATURDAY, DECEMBER 2, 1939.



THE MOST SINISTER WEAPON OF MODERN SEA WARFARE: A MINE—READY FOR DROPPING.

Germany is using mines, laid without warning in seaways with complete disregard of international law and of agreements signed by herself, in another desperate attempt to break the stranglehold of allied maritime supremacy. This photograph of a mine (taken, of course, before the outbreak of war) shows a standard British moored type, constructed by Vickers-Armstrongs. It is fitted with both

antenna form of firing apparatus (attached to the float seen in position above the mine) and the usual "horns." The antenna stretches a hundred feet, and, if a ship touches it, sets up electrical impulses which fire the mine. The recent developments in mine warfare, including magnetic mines and the laying of mines by aircraft, are fully illustrated on succeeding pages in this issue.



By ARTHUR BRYANT.

ONE of the many advantages of growing old is that one has to have one's hair cut less frequently. It is one of the lesser afflictions of a civilised life, but one that I have always resented and postponed as long as possible. Even in childhood, when to be taken by my father to a particularly manly establishment in the then fashionable neighbourhood of Coventry Street, gave me a delightfully grown-up feeling, and the thrilling treat of a revolving electric brush ended the snipping and clipping, I never had the patience for the passive rôle of barber's canvas. Later, when with the coming of years which are misnamed years of discretion, I became absorbed in various adult activities, such as falling in love, writing poetry—the two usually followed one another—reforming an imperfect and obstinate world and taking a humble part in the last European war, the occasional necessity of a visit to the barber's caused me growing and never failing annoyance. I could not bear to waste the time which I felt might otherwise be devoted to one of these more important occupations. Unfortunately, all of them except writing poetry seemed to demand that the hair should be controlled, clipped and parted in accordance with civilised usage. Adjutants and young ladies were particularly insistent on this point, and, as my hair was of a particularly stubborn and unruly nature, and grew in those days uncommonly quickly, I had to sit fretting and fuming in the barber's chair at least once a fortnight.

But nature is a great compensator. Those very military activities which compelled me to visit the hairdresser so often affected the capillary roots and diminished the rate at which my hair grew. In fact, after a few years, I began to grow bald. Unfortunately for myself, I did not at first accept this beneficent operation of Providence, and even contended against it. Under strong feminine influence, I took to visiting a professional man from Central Europe who in earlier times would have passed as a wizard, but in our more enlightened age went by the sobriquet of Professor. I have forgotten from what precise part of a war-racked continent he hailed, but he was a man of remarkable appearance and even more remarkable accent. To hear him talk of his art and the prodigious growth of hair that inevitably followed its application, was to understand the Central European situation: it was humanly impossible that anyone so urgent, torrential and passionate in conviction should be able to exist anywhere long without coming into violent conflict with some other person. Compromise and the other man's point of view were things that simply did not exist for him: he could not conceive of them. The slightest sign of opposition enrolled one immediately among the legions of Beelzebub.

Personally, I never ventured to make any. I used to sit week after week meekly in a chair while my

learned torturer and benefactor darted in and out with hot towels, which he swathed round my head and face, occasionally removing them to dab portions of what I am convinced from repeated and painful experience must have been burning oil on to the bald top of my pate. The agony for the next two or three minutes cannot be described, while for days afterwards, one's scalp was raw and scalded. I believe, however, that the operation did make the hair grow. But I never persisted long enough with the treatment to obtain the fruits of victory. The Professor's establishment was divided into a number

One of this remarkable man's interests—which were all centred on his work—was in the matrimonial future of his clients. He used to classify these according to their capillary potentialities. Those whose hair seemed likely after treatment to afford more eminent results, were designed in his mind for a splendid wedlock. To the marriage of such true heads he would admit no impediment. He used to expatiate at the top of his voice about the wonderful possibilities of such marriages. Unfortunately, I was one who stood pathetically low in the scale of human values as measured by hair.

And I was at the time much enamoured by a cousin of mine who was also a patron of the establishment, and whose hair, which was exceedingly lovely, gave the Professor the most profound satisfaction. He would speak of it much as a musician speaks of one of Mozart's masterpieces, or a stock-broker of some particularly desirable flotation. The only other customer who gave him anything approaching the same satisfaction was a young man of my own age, a great friend, whom I had introduced to the establishment. He was the possessor of what the Professor loved to describe as "lovely vavy 'air"—I can still hear the rolling, caressing accent with which he enunciated the words—and was speedily promoted to the position of prime aspirant for my pretty cousin's hand. And as I sat in the torture chair and set my teeth against the impact of the burning oil, I would hear words of fire telling me what lovely and hairy children they would one day bring into the world, and how the romance which my tormentor was endeavouring to foster between them was already beginning—at least, in his urgent imagination—to take root as he weekly described to each the virtues of the other. Little did the good man guess how much his unguents and his words hurt me. It was more than I could bear, and after a time I went no more. I am now deservedly and prematurely bald.

But I can endure the affliction with philosophy. For I rarely have to visit the barber. And when I do, I can easily resist all his blandishments to purchase restoratives. "Wearing a little thin on the top,

Sir," he will say, cheerfully and hopefully. But I only reply that Queen Anne is dead—"died, Sir, long ago." And I ask him to give me the latest news of the town, which, to do him justice, he immediately, gladly and ungrudgingly does. I cannot think why I should have written on this subject to-day. Perhaps it was because, while brushing my hair this morning, I realised that even the black-out will not enable me much longer to get away with the encroaching fringe round my ears: like German aggression, it will have to be stemmed, whatever may be the wartime difficulties in the way of a visit to the barber. Or perhaps it was merely that I have reached an age when men like to count their blessings.

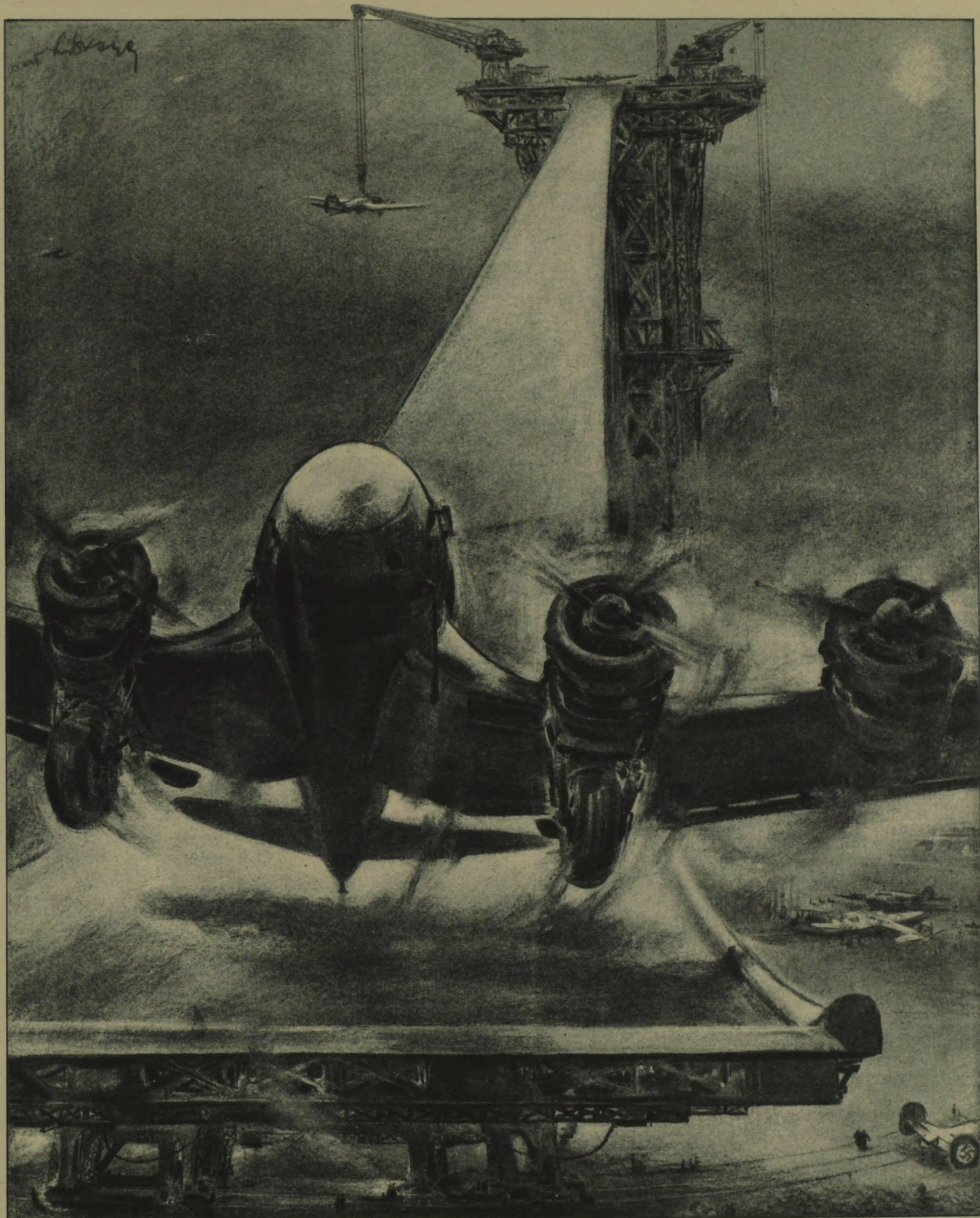


LONDON KEEPS ITS AIR RAID PRECAUTIONS ORGANISATION AT HIGH EFFICIENCY PITCH, WHILE NAZI BOMBERS APPEAR OFF THE EAST COAST: DERELICT HOUSES THAT WERE SET ALIGHT IN WALWORTH, TO PROVIDE PRACTICE FOR AUXILIARY FIREMEN.

After the initial surprise when no attempt was made by the Nazis to deliver a "knock-out blow" at the Imperial capital, London lost no time in taking advantage of this respite to raise its passive defence to even higher efficiency. Many local authorities have staged realistic exercises. On the occasion illustrated here Auxiliary Firemen and First Aid detachments gained useful practical experience. In the photograph cars used as emergency ambulances are drawn up by the side of the road; and metal stretchers can be seen on the roof of the car in the foreground. The Cockneys of East Street obviously found the spectacle an enthralling one. (Fox.)

of wooden cubicles, in each of which a victim sat swaddled in towels. He would dart from one to another with voluble exhortations to patience and courage: invariably, as I remember, he would preface these observations—which were made in a loud voice, which everyone present could hear—with a reassuring "My Lord" or "My Lady." Occasionally he would address one as "My Grace"! Whether he thought that this was the normal mode of address between English persons of the educated classes, or whether he wished to reassure his suffering patrons with a proper sense of the importance of his business connections, I never discovered. But it gave the impression that one was moving, or rather sitting, in very exalted company. It was rather like the House of Lords.

THE ASSISTED TAKE-OFF : AN AID FOR HEAVILY LADEN GERMAN BOMBERS.



A GERMAN ARTIST'S IMPRESSION OF AN AERODROME OF THE FUTURE: A DRAWING WHICH MAY INDICATE THE NATURE OF HITLER'S "SECRET WEAPON" AND THE METHOD OF LAUNCHING IT.

There have recently been reports that Germany possesses a new type of long-range bomber having a speed considerably in excess of that of the Heinkel "111K" and Dornier "17", the machines which have been used for raids on Great Britain. The above drawing, reproduced from a German paper, indicates how such a machine could be operated. The artist has imagined a sloping runway to the top of which aircraft are hoisted by crane. The pilot starts the engines of the heavily laden aeroplane when in position, and it runs down the incline gradually gaining velocity until it attains the normal take-off speed. Trials with small sports planes have shown the possibility of such a take-off,

which has the advantage of enabling fast, loaded bombers to be flown off the ground in a relatively small space. The tower seen in the picture can be turned in any direction into the wind. It is known that Germany has experimented with assisted take-off methods and catapult-launching was used for her Transatlantic services. In the Royal Navy ship-borne aircraft are launched by catapults and the "Ark Royal" has "impulsers" for launching aircraft when at anchor. The Mayo Composite Aircraft, whereby a seaplane carrying a heavy load and with a long range is launched in mid-air from a flying-boat, has been successfully developed here, while refuelling in the air, another British-developed method, is an alternative to assisted take-offs.

NEW WARSHIP DESIGNS: BRITISH, GERMAN AND NEUTRAL

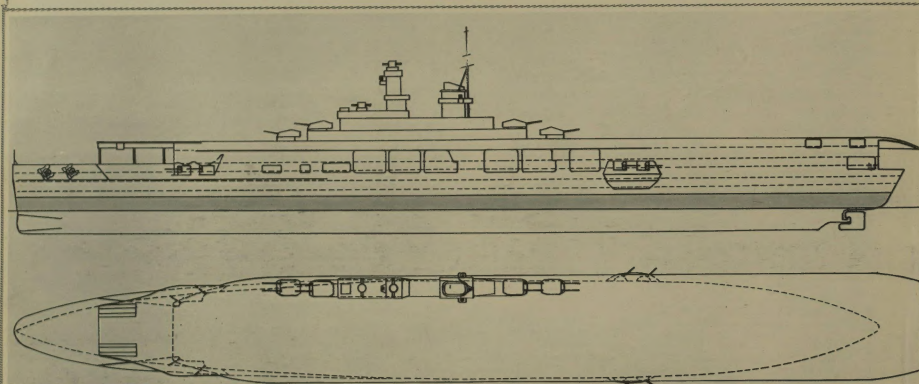
REPRODUCTIONS FROM "JANE'S FIGHTING SHIPS," 1939; BY

NOVELTIES IN THE 1939 EDITION OF "FIGHTING SHIPS."

COURTESY OF THE PUBLISHERS, MESSRS. SAMPPON LOW MARSTON AND CO.



A NEW GERMAN MEDIUM BATTLESHIP ALTERED SOON AFTER HER COMPLETION: THE 26,000-TON "GNEISENAU" AS SHE IS NOW WITH AN OVERHANGING BOW, AND A LARGE COWL FITTED TO HER FUNNEL.



THE PLAN OF THE FIRST AIRCRAFT-CARRIER BUILT IN GERMANY, AS GIVEN IN THE NEW EDITION OF "FIGHTING SHIPS." THE "GRAF ZEPPELIN" IS CONVENTIONAL IN DESIGN, THOUGH HER PROTECTION IS UNUSUALLY STRONG (THE ARMOUR BELT IS SHADED).



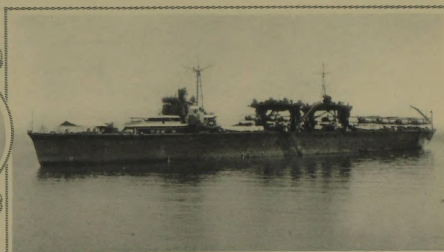
THE "HIPPER": THE SECOND OF GERMANY'S FIVE 10,000-TON, 8-IN. GUN CRUISERS TO BE COMPLETED. THEIR MAIN ARMAMENT AND DESIGNED SPEED IS THE SAME AS OUR "COUNTY" CLASS CRUISERS

Readers of "Jane's Fighting Ships" who were apprehensive that the outbreak of war might have led to the deletion of photographs from some sections of that famous work will be agreeably surprised when they open the new edition (Sampson Low Marston and Co., 52s.). Even in the British section there are a number of new photographs. Including three of the new cruiser "Belfast," of the improved "Southampton" class. These cruisers displace 900 tons more than the original "Southamptons," and the extra space has been used to full advantage. The effectiveness of their protective armour was shown on November 21, when the "Belfast" was damaged by a torpedo or mine in

the Firth of Forth. The ship was able to return to harbour, where she is now being repaired. There is also a drawing of the "Dido" class of light cruiser. This is a new version of the successful "Arethusa" type. Displacing 5450 tons, they can be built rapidly to satisfy the urgent need for more cruisers—for it should be remembered that although 70 was the minimum stipulated by naval authorities after the last war, we started this war with a bare 60. The "Didos," all bear graceful old frigate names. The first of them to take the water was the "Naiad," launched in February of this year. After the British section most readers will probably turn straight to the German,



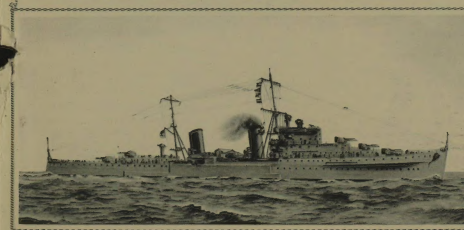
AN INTERESTING NEW CRUISER DESIGN BROUGHT OUT IN AMERICA: THE 10,000-TON "WICHITA," WHICH COMBINES FEATURES OF THE 8-IN. GUN "MINNEAPOLIS" CLASS WITH THE INGENUOUS AIRCRAFT HANGAR IN THE STERN, FIRST ADOPTED IN THE 6-IN. GUN "BROOKLYN" CLASS.



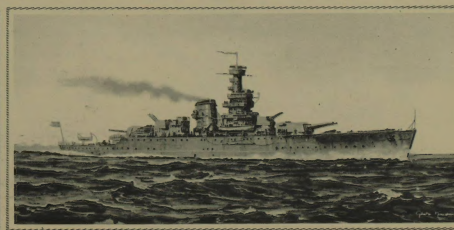
ANOTHER STRANGE SILHOUETTE ADDED TO THE MANY BIZARRE DESIGNS IN THE JAPANESE NAVY: THE SEAPLANE-CARRIER "MIDUHO," WHICH HAS TWO HUGE GASTRIERS AMIDSHIPS. SHE IS PROBABLY DESIGNED PRINCIPALLY FOR OPERATIONS IN AMPHIBIOUS WARFARE, AS HER AIRCRAFT CAN ASSIST LANDING-PARTIES.



A FINE NEW BRITISH CRUISER RECENTLY DAMAGED BY A TORPEDO OR MINE, AND SISTER-SHIP OF THE "EDINBURGH," ATTACKED IN THE FIRTH OF FORTH BY GERMAN BOMBERS: THE "BELFAST," IN WHICH 900 MORE TONS HAVE ALLOWED FOR MANY IMPROVEMENTS ON HER PREDECESSORS OF THE "SOUTHAMPTON" CLASS. (Photograph by Wright and Logan)



A NEW CLASS OF SMALL BRITISH CRUISER, ADAPTED FOR RAPID CONSTRUCTION, AN IMPORTANT POINT IN WARTIME: A DRAWING OF ONE OF THE SHIPS OF THE 5450-TON "DIDO" CLASS.



ONE OF SWEDEN'S NEW "VEST-POCKET BATTLESHIPS": A COAST-DEFENCE VESSEL OF ONLY 8000 TONS INTO WHICH GREAT FIGHTING POWER HAS BEEN PACKED; INCLUDED IN THE 1939 PROGRAMME.

to see what is being done on the other side of the North Sea. The most interesting thing here is a plan of the "Graf Zeppelin," the new German aircraft-carrier, whose launch nearly a year ago was illustrated by us at the time. She turns out to be conventional in design, and very like British aircraft-carriers. In most respects, though she is smaller than most of ours. There are several photographs of the "Hipper," the latest 10,000-ton, 8-in. gun cruiser to be completed; and here, also, is the 26,000-ton medium battleship "Gneisenau" as she now is, a rather unfortunate half-way house between the "pocket-battleships" and the real thing. She is, indeed, a sort of modern version of

the pre-war dreadnoughts which fought at Jutland; and her 11-in. guns, though very efficient weapons, have not the smashing power of the 15- and 16-in. Comparing her with the "Strasbourg," it is plain that the French designers, by taking 500 extra tons, have won all along the line—obtaining more speed, bigger guns, and nominally greater protection. The difference is probably made up by the disposition of the "Gneisenau's" main armament, tactically more flexible and, probably, in minute sub-division of her hull. But, as in the old Imperial German Navy, the crew-space in the "Gneisenau" has probably been radically reduced to provide greater fighting efficiency.

IN QUEST OF "THE LOST HORIZON."

"PEAKS AND LAMAS": By MARCO PALLIS.*

An Appreciation by SIR JOHN SQUIRE.

BOOKS about Himalayan climbing and Central Asia have been frequent of late years, what with the Everest expeditions, the botanists and the wanderers in that difficult hinterland behind the Indian, Russian and Chinese Empires. Some of them have been very good. But I do not remember one so full and varied, so enthusiastic and deeply meditated, so vividly descriptive yet crowded with facts, as this by Mr. Marco Pallis. It is a big book and not suitable for rapid perusal. I took, with intervals only for meals, two solid days to read it. I do not regret a single minute, for I have been left with a deeply shared experience.

Mr. Pallis, English by residence and Greek by extraction, went out for peaks and found lamas. In a sense, he has written an excellent book about Tibet and Tibetan Buddhism: but one says that only with the reservation that, owing to restrictions, he has never yet crossed the frontier of Tibet. In 1933 he and some companions left Dehra Dun, followed the valleys of the Ganges and Sutlej, and made what appears to have been the first ascent of Riwo Pargyul (22,210 ft.), while two of the party, Kirkus and Warren, climbed Central Satopant'h (22,060 ft.) without porters. In 1936 there were two expeditions, each of which took them near the Tibetan border. The first unsuccessfully attacked Simvu, in Sikkim, under the shadow of what Mr. Pallis calls Kangchhendzonga,

crossed the Himalayan Range into Ladak, then followed the Indus south-east, calling at the important border town of Leh, and went over the Chang La pass to Satsukul, returning (with side excursions) by the same route.

Of the climbing, no great boast is made. Here were people, with little paraphernalia, enjoying themselves. Those who can read any climbing narrative will find plenty of excitement with the crevasses and avalanches, the struggles with weather, scree, snow, ice and rock, and the rewarding panoramas at the top. But there is no overloading with technical explanation, no meteorology, no geology, little about stores, and no emphasis on arduous. "I do not propose," writes Mr. Pallis, characteristically, "to give a lengthy description of our attempt on Simvu, nor to tell how we worked our way up the great snow-slopes towards the ridge. Successions of camps, numbered or lettered, are familiar to readers of climbing books. Their unavoidable repetition can only be compensated by the conquest of the peak." But his predilections are such that the reader gets his compensations even when the peak is not conquered.

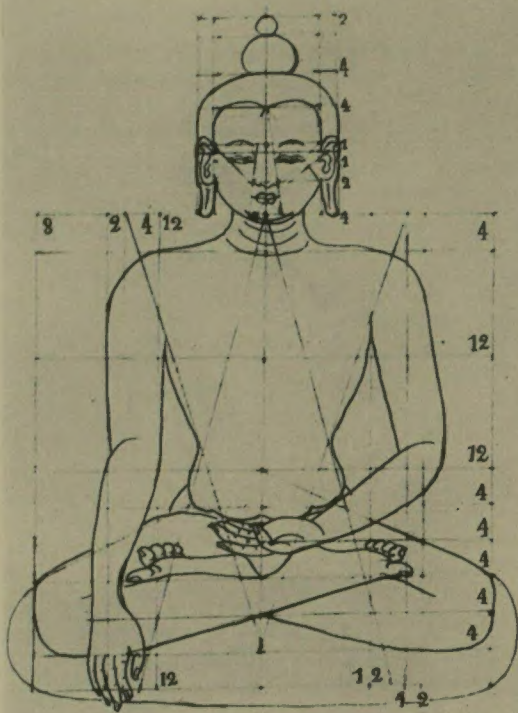
High on Simvu, at dawn, he was awed by "the terrifying Talung face of Siniolchu," later climbed by Paul Bauer and his Bavarians. "But there was something else which, in the clear hour after daybreak, drew our gaze even more than that icy spire. To the left of it, through a distant gap in the mountains, we could just make out lines of rolling purple hills, that seemed to belong to another world, a world of austere calm, of deserted plateaux and colourful downs, which made the snowy Himalaya seem strangely young and assertive. It was a corner of Tibet. My eyes rested on it with an intensity of longing. I sometimes wonder whether I shall ever be privileged to approach the vision any closer. Tibet is well guarded, as it should be. The issue still lies on the knees of the gods, and what is still more formidable, on the knees of the officials of two Governments, who do not always find it easy to distinguish between the genuine seeker after knowledge, and the charlatan or sensation-monger intent on 'getting into Tibet,' merely because of its reputation as a closed and mysterious land."

And, at the bottom of the descent, there were other consolations. "Sikkim at the end of May is famous for its rhododendrons. They are of every conceivable size and colour, from tiny white or purple varieties found above the tree-line, to showy bushes covered with huge tufts of blossoms, which make up the tangled undergrowth of the woods, and colour the slopes mauve and white, or, most wonderful of all, yellow. On the way down from the snout of the glacier we kept discovering fresh species. For variety, the primulas almost equalled them; there were mauve ones, and deep purple, and yellow ones on all the grassy banks. Blue Meconopsis poppies were also at their best, but the great yellow poppy which we had been hoping to see was not yet out and only showed as a rosette of leaves. In the forest, festoons of white clematis bound tree to tree."

Flowers drape all the ways in this lovely book. And on the crags are great monasteries, the centre of whose world is Lhasa. There are many talks with lamas here; Mr. Pallis was gradually drawn into a profound interest in Buddhism, the tenets of which he lucidly summarises in several chapters, and a profound concern for Tibetan civilisation and art. Here, he says

in effect, is the last fortress on earth where a whole people leads its life in the light of a Tradition, still hardly affected by that Western Materialism which has spread its monotony, greed, noise, ugliness and vulgarity into almost every other society on earth. The fringes, which he visited, are already touched. Men are tempted by the strange; in shrines, surrounded by wonderful works of art, he found a ginger-beer bottle and a tin labelled Flit, and the young are beginning to wear European clothes, which are hideous on them. Chinese products have lost quality and the Tibetans must have them; apart from that, "Even in the Athens of the Periclean age, if suddenly one cinema, one chain-store and one radio-station had been opened, I wonder whether the whole edifice of Hellenic civilisation would not have come toppling about the ears of its creators, as surely as one machine-gun would have mown down the victorious hoplites of Marathon." Meanwhile, there it is: and his wonderful photographs of buildings, pots and pans, ornaments and pictures show that the traditional work is still as beautiful and perfectly satisfying as ever it was. And it is all part and parcel of a way of life and thought which is in peril.

Reading between the lines, I should say that Mr. Pallis will make another attempt to get into Tibet. He deserves to succeed. He has learned the language, profoundly respects the religion, is familiar with the manners, can wear the clothes and has no axe to grind. Meanwhile, he is keeping in touch. Recently he had a lama to stay with him in England.



WITH EYES "SHAPED LIKE A BOW BENT BY A SKILFUL ARCHER": THE CANON OF PROPORTION FOR THE FIGURE OF BUDDHA—FIXED FOR ALL TIME BY DIVINE REVELATION.

Æsthetic considerations enter little into representations of the Buddha: for his proportions are fixed for all time. "A Buddha . . . has all sorts of peculiarities; a mark between the eyes, a protuberance on the head. . . . His eyes are shaped like a bow bent by a skilful archer."



A LAMA-PAINTER, KONCHHOG GYALTSAN ("THE BANNER OF THE MOST PRECIOUS THINGS"), AT WORK ON A THANKA (A BANNER SCROLL)—THE SEA-SHELL IN HIS LEFT HAND SERVING AS PALETTE.

The canvas of a Thangka is ordinary white cotton cloth, specially treated, and fixed in an embroidery frame by zigzag woollen threads. These distribute the tension evenly. Tradition plays an all-important part in Tibetan art; while the master concentrates on teaching his pupils, over whom he has semi-parental control, to be expert copyists.

(Photographs Reproduced from "Peaks and Lamas"; by Courtesy of the Publishers, Messrs. Cassell and Co.)

presumably because it is pronounced that way, and visited the celebrated abbot and monastery of Lachhen. The second, starting from Srinagar, in Kashmir,



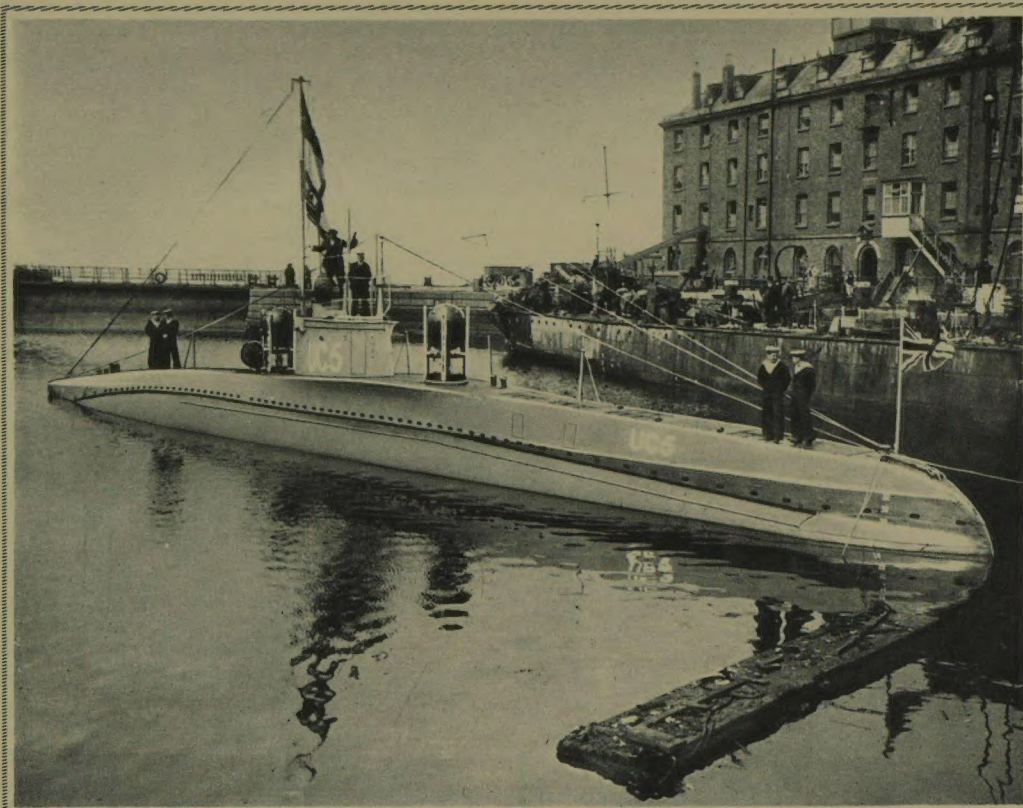
PERFORMING IN THE SETTING OF A GREAT COURTYARD, AND WATCHED BY "MEN AND WOMEN OF ONE OF THE HANDSOMEST OF RACES": ONE OF THE DANCERS IN A SACRED MYSTERY PLAY—MISCALLED "DEVIL DANCES"—IN BHUTAN. THERE IS AN ABSOLUTE DIVISION BETWEEN SACRED AND SECULAR DANCING.

Photograph by Major C. J. Morris.

The lama visited, amongst other things, the Haslemere Festival of Chamber Music and was puzzled that we did not have different generic terms for sacred music and secular. "Other things in England seemed strange to the lama Wangyal; for instance, I remember an occasion when I took him by car from Haslemere to Winchester to see the cathedral. Not far from the city we passed a party of hikers, with rucksacks and walking-sticks; catching sight of them Wangyal exclaimed excitedly, 'At last I have seen some English pilgrims! Are they going to worship at the shrine of Winchester?' I must confess. I was greatly tempted not to disillusion him! But when we reached the cathedral itself, he was completely in his element. I was astonished at his intelligent understanding of everything he saw, and at his searching questions as to the exact meaning and the particular use of every object."

Would it be impossible to get the lama Wangyal to write an account of his observations and reflections in England? Or would his inbred courtesy dissuade him? Failing that, might he not translate Mr. Pallis's book into Tibetan? It might be a warning to them in time.

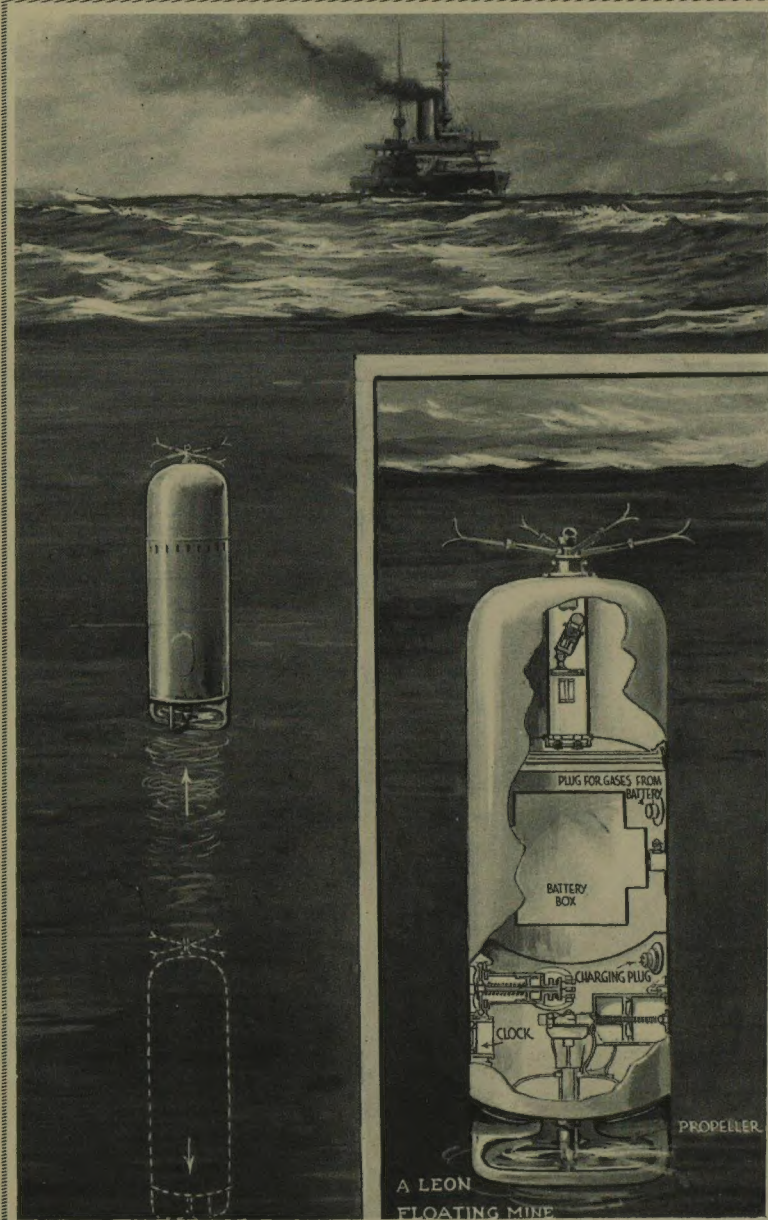
GERMANY'S MINE-WAR, 1914-18: LAYING BY "U.C."-BOATS; A "TORPEDO" MINE.



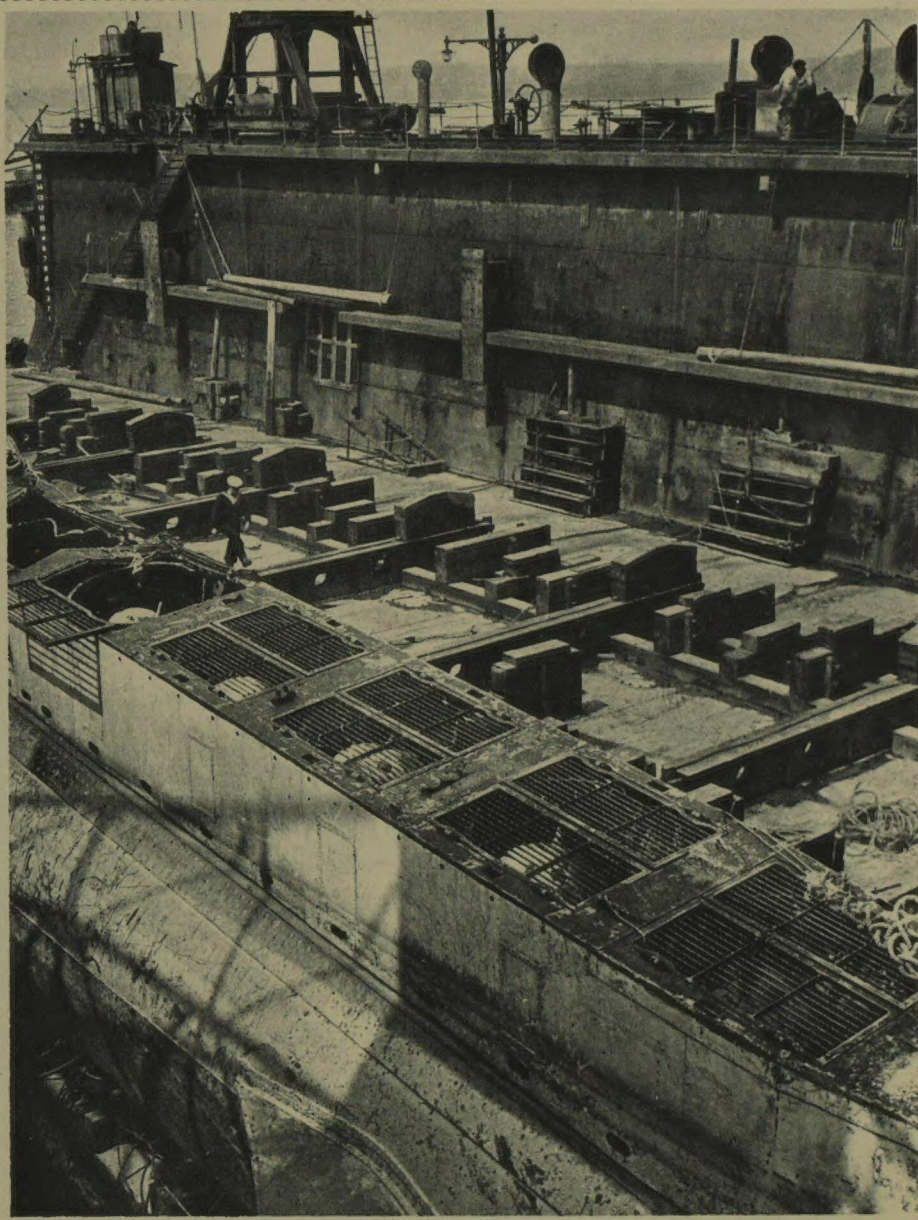
A REMINDER OF GERMANY'S UNRESTRICTED U-BOAT AND MINELAYING CAMPAIGN OF THE LAST WAR: A MINELAYING SUBMARINE CAPTURED IN 1916 OFF THE EAST COAST—THE "U.C.5," BELONGING TO THE SMALL CLASS OF "U.C." MINELAYING SUBMARINES.



THE TYPE OF MINE DROPPED BY THE "U.C."-BOATS: A CAPTURED EXAMPLE WITH ITS SINKER, DEPTH-REGULATING MECHANISM AND FRAME.



A TYPE OF DRIFTING MINE USED BY THE GERMANS IN THE WAR OF 1914-18—THE LEON "TORPEDO" MINE, EJECTED FROM A TUBE (LIKE A TORPEDO) AND OSCILLATING BENEATH THE SURFACE.



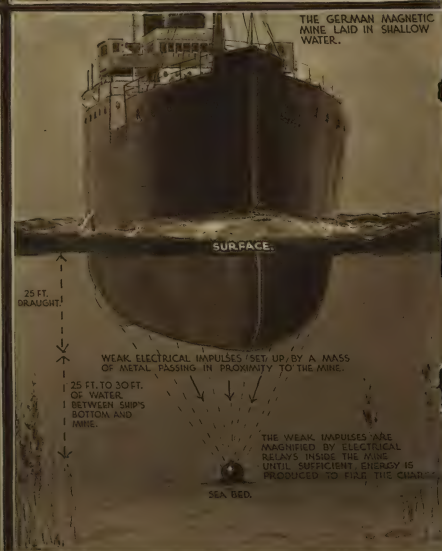
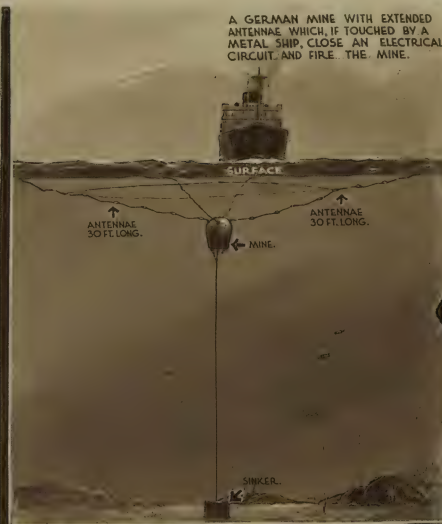
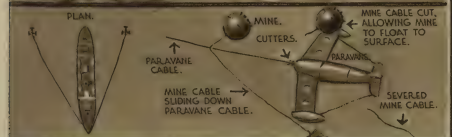
THE TOP VIEW OF THE MINE-CHUTES OF THE CAPTURED "U.C.5." "U.C."-BOATS BEGAN TO OPERATE IN 1915, THEN CARRYING TWELVE MINES, A NUMBER INCREASED AS THE MINE-WAR CONTINUED AND WAS INTENSIFIED.

Germany's unrestricted minelaying, like her unrestricted U-boat campaign, was very much a feature of the last war, and above we reproduce photographs and a drawing from issues of "The Illustrated London News" in 1915-16-17. German submarines began to be used for minelaying in 1915, their mines being first discovered off the South Foreland on June 2, 1915. These mines were laid by small "U.C."-boats, one of which, the "U.C.5," shown above, was captured by a British destroyer in 1916. These were equipped with twelve cylindrical mines charged with 350 lb. of T.N.T., two apiece being carried in each of the vertical chutes. The mine dropped with its sinker to the bottom, a device releasing it from the sinker about half an hour later, this giving the submarine

time to get clear. The mooring wire coiled into the sinker was drawn off by the mine as it rose, and when the proper depth was reached it was gripped by a strong spring clamp released by a hydrostatic valve, thus anchoring the mine in position below the surface. A type of drifting mine used in the Great War is also shown in a drawing on this page, the Leon "torpedo" mine, so called because it could be ejected from a tube like a torpedo. It was invented by Captain Karl Oskar Leon, a Swede. The Leon did not, however, move horizontally like a torpedo by its own power, but it could be set to oscillate more or less vertically beneath the surface at any desired depth, the action of its propeller being made to begin and cease at a predetermined depth.

HITLER'S "SECRET WEAPON"?—MAGNETIC OR NON-CONTACT MINES, LAID BY 'PLANE AND U-BOAT.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



METHODS OF LAYING GERMAN MAGNETIC MINES BY AIRCRAFT.



GERMAN HEINKEL "HE 115" MINE-DROPPING SEAPLANE.



HOW MAGNETIC OR NON-CONTACT MINES SINK SHIPS—BY CAUSING, LIKE DEPTH-CHARGES,

Whether or not the magnetic mine is Hitler's "secret weapon," the possibilities of a non-contact mine have long been known to Admiralties, and its design is familiar to experts. Magnetic mines, having neither cable, winch, nor sinker, can be laid from the air as well as by U-boat. To mitigate the shock to the mine's mechanism, a parachute may be attached, though from a height not greater than 50 ft. the parachute would not be necessary. A third method is to sow them from a seaplane temporarily resting on the surface. Seaplanes of the Heinkel "He 115" type, believed to have been used in this new form of minelaying, could probably carry four mines.

Magnetic mines laid from the air are probably of a lighter type than those laid by U-boat: in either case they are, of course, far lighter than ordinary mines, while, as they do not require buoyancy chambers, practically the whole of the mine's interior can be filled with explosive. Once the mine—which can only be laid in shallow waters, such as abound in the North Sea—has dropped to the sea-bed, it lies there inoperative for some 15-30 minutes, this giving the minelayer, if a U-boat, time to get out of its range. Meanwhile, the soluble safety seal is dissolved by the sea-water. If placed in not more than 50-60 ft. of water the mine remains inactive until a metal ship passes

TERRIFIC UNDER-WATER PRESSURE, AND (TOP LEFT) THE ANTI-MINE PARAVANE EXPLAINED.

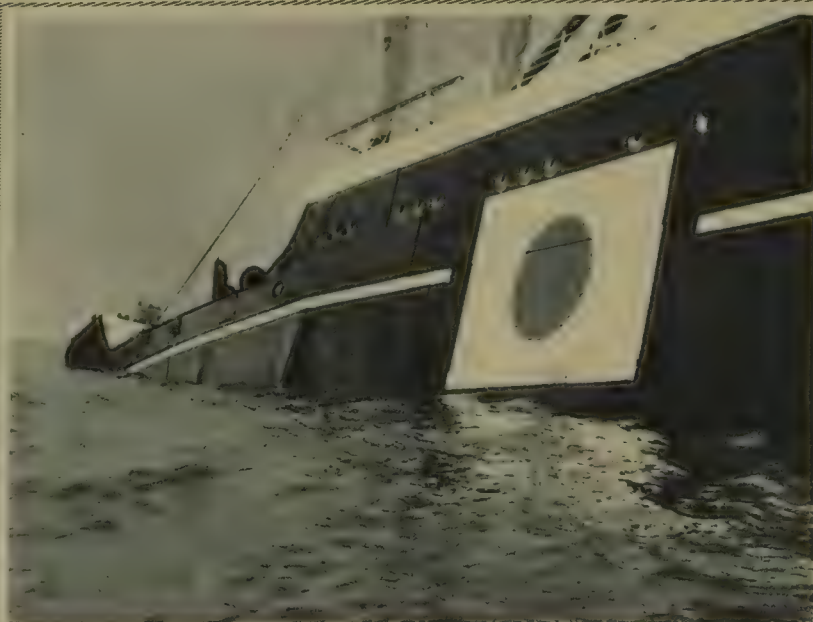
over or near it. A ship may be drawing 25 ft. of water, so that the hull is within 25 ft. of the mine. Now every metal structure, such as a ship, is surrounded by a magnetic field, and though feeble, this area of electric force is sufficient to attract the sensitive needle of the mine. This operates the first electrical relay, which through other relays "boosts up" the electric force to operate the detonator and explode the mine. The explosion drives a "hole" in the surrounding water (as does a depth-charge) and the pressure bursts open the plates of the ship—the mine itself never coming in direct contact with her. The principal increased danger of magnetic mines, as

opposed to ordinary mines, is that, being unmoored, ordinary minesweeping devices do not touch them. This also applies, in a certain degree, to the type of moored magnetic mine with wire antennae, also illustrated above. A sweep or paravane could certainly minimise the effect of the explosion by causing it to occur at a greater distance from the ship; but the latter would still receive a severe shock. A point about ordinary minesweeping might here be made: a mine does not strike the bows of a ship, for the small cushion of water raised by the ship's progress causes the mine to swing out and then swing back upon the side of the ship.

INDISCRIMINATE GERMAN MINE-ATTACKS ON NEUTRAL AND ALLIED SHIPS.



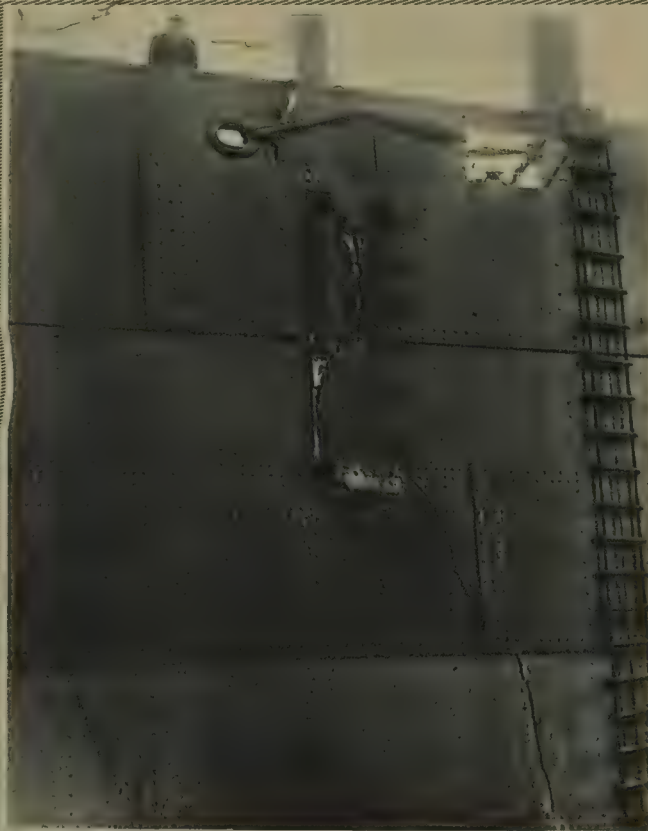
VICTIM OF "THE LATEST ABOMINATION OF GERMAN SAVAGERY": THE HALF-SUBMERGED HULL OF THE BRITISH DESTROYER "GIPSY" (1335 TONS), SUNK BY ENEMY MINE ACTION OFF THE EAST COAST ON NOVEMBER 21. (A.P.)



HITLER'S WAR ON NEUTRALS: THE 11,930-TON JAPANESE LINER "TERUKUNI MARU"—CLAIMED BY HER CAPTAIN TO HAVE BEEN SUNK BY A MOORED MINE—FOUNDERING IN THE NORTH SEA. (A.P.)



COMPANIONS IN ADVERSITY: THE FOUNDERED MINESWEEPER "ARAGONITE," BELIEVED TO HAVE BEEN SUNK BY A "MAGNETIC MINE"; AND, A SHORT DISTANCE AWAY, THE ITALIAN STEAMER "FIANONA," WITH HULL SPLIT FROM DECK TO WATERLINE. (A.P.)



INDICATING THE TERRIFIC FORCE OF THE MINE: THE FRACTURE RUNNING FROM TOP TO BOTTOM OF THE "FIANONA'S" HULL. (B.I.P.)



SINKING AFTER STRIKING A MINE OFF THE THAMES ESTUARY—FOUR MEMBERS OF THE CREW AND AN ELDERLY WOMAN PASSENGER BEING KILLED: THE DUTCH LINER "SPAARNDAM" (8857 TONS) WITH DECKS AWASH. (G.P.U.)



POLAND'S BIGGEST SHIP—CHARTERED BY THE BRITISH NAVY—SUNK, WITH SMALL LOSS OF LIFE, EITHER BY MINE OR TORPEDO, ON NOVEMBER 26: THE TRANS-ATLANTIC LINER "PILSUDSKI" (14,294 TONS). (Planet.)

The new Nazi frightfulness campaign, expressed in the enemy propaganda boast that "to travel to England will be to travel to death," may be said to have opened with the sinking on November 18 by a German mine off the East Coast of the Dutch liner "Simon Bolivar" (8309 tons), with the loss of 86 lives, illustrated in our last week's issue. Immediately following on this barbarity five more ships were sunk in similar circumstances wholly attributable to Germany's

ruthless contravention of international law, categorically reaffirmed after the outbreak of war by Admiral Raeder himself. These were the "B.O. Borjesson" (1586 tons), Swedish; the "Blackhill" (2492 tons), British; the "Grazia" (5857 tons), Italian; the "Carica Milica" (6371 tons), Yugoslav; and the "Kaunas" (1520 tons), Lithuanian. And shortly afterwards four additional British ships were sunk and one unnamed steamer, either by German mines or enemy action. On

(Continued opposite.)

THE MINED "TERUKUNI MARU": A NEUTRAL VICTIM OF GERMAN PIRACY.



AS THE "TERUKUNI MARU" SLOWLY SETTLED DOWN: MEMBERS OF THE CREW ESCAPING IN ORDERLY FASHION FROM THE JAPANESE 11,930-TON LINER SUNK BY AN UNDECLARED GERMAN MINE ON NOVEMBER 21. (Keystone.)

Continued.

November 23 the Admiralty announced that the destroyer "Gipsy" (1335 tons) had struck a mine off the East Coast and that 40 ratings were missing and 21 officers and men were injured; the warship being subsequently beached. The Dutch liner "Spaarndam" 8857 tons, struck a mine off the Thames estuary on November 27 and sank with the loss of four members of the crew and an elderly woman passenger. The official explanation of the intensified sea warfare was

given by the Prime Minister in his broadcast address on November 26 as "the sowing of a new kind of mine in our home waters." Mr. Chamberlain declared that no fear need be entertained that the attempt would succeed. "Already we know the secrets of the magnetic mine," he said, "and we shall soon master the magnetic mine as we have already mastered the U-boat." The working of magnetic mines is illustrated and explained on pages 814 and 815 of this issue.

A GIRLS' SCHOOL IN A CASTLE: HARROGATE COLLEGE'S PLEASANT WARTIME RETREAT AT LORD SWINTON'S RESIDENCE NEAR RIPON, YORKSHIRE.



A GIRLS' SCHOOL WHICH HAS FOUND A PLEASANT WARTIME RETREAT: PUPILS OF HARROGATE COLLEGE AT WORK IN THE LIBRARY OF SWINTON CASTLE, MASHAM, WHERE OLD MASTER PAINTINGS ADORN THE WALLS.



ADORNED WITH A WEALTH OF PICTURES, SUCH AS FEW GIRLS' SCHOOLS CAN BOAST IN PEACETIME, THE MAIN CORRIDOR AT SWINTON NOW SERVES AS A READING-ROOM. OUR PHOTOGRAPH SHOWS GIRLS STUDYING IN NOVEL SURROUNDINGS.



DINNER, WITH OLD MASTERS IN HALL: THE DINING-ROOM AT SWINTON HUNG WITH NUMEROUS FINE PICTURES, INCLUDING GAINSBOROUGH'S "MADAME BACELLI," OVER THE FIREPLACE, AND ROMNEY'S "LADY HAMILTON AS ST. CECILIA," AT THE BACK.



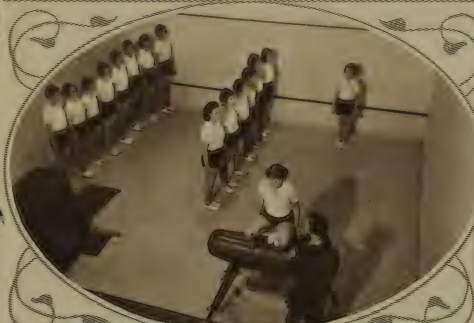
A DRAMATIC ANGLE-SHOT OF A CHEMISTRY LESSON BESIDE THE GREAT STAIRCASE. MESSY EXPERIMENTS WOULD BE OUT OF PLACE HERE, AND ONLY THEORY IS BEING STUDIED.



WHERE ADDITIONAL SUPPORTS HAVE BEEN ADDED IN VIEW OF THE INCREASE IN FEDERATION "TRAFFIC" SINCE THE ARRIVAL OF THREE HUNDRED SCHOOLGIRLS: COLLEGE GIRLS DESCENDING A STAIRCASE AT SWINTON.



A SURPRISE FOR FORMER DISTINGUISHED GUESTS AT THE CASTLE COULD THEY RETURN NOW: ROWS OF WHITE ENAMEL BEDSTEADS, WITH COVERLETS MARKED "H.C." IN A CORRIDOR CONVERTED TO A DORMITORY.



THE CASTLE SQUAIRE COURT SERVES VERY CONVENIENTLY AS A GYMNASIUM. THE SERVING LINES OF THE COURT CAN BE SEEN ON THE WALL AT THE BACK: WHILE GIRLS ARE GOING OVER THE VAULTING-HORSE.



"TODAY'S PREP.: LATIN (1), GEOGRAPHY, ENGLISH (1), SCRIPTURE"—THE LOWER FOURTH'S BLACKBOARD HUNG BESIDE A LAWRENCE PORTRAIT OF THE DUKE OF WELLINGTON AT SWINTON CASTLE.



THE BLACKBOARD IS CLEANED, AND THE DUKE OF WELLINGTON, AFTER HAVING WATCHED THE LOWER FOURTH DO THEIR LESSONS, NOW LOOKS DOWN UPON A CHAIRMAN. ONE ACTOR IS WEAVING; THE OTHER WEARS A GAS-MASK.



G.H.Q. AT SWINTON CASTLE: MISS JACOB, HEADMISTRESS OF HARROGATE, CAN TAKE IN THE PLAN OF THE SCHOOL'S CURRICULUM AT A GLANCE BY MEANS OF AN INGENUOUS ARRANGEMENT OF FLAGS ON A CHART.

We have already provided our readers with "inside views" of the wartime homes of two well-known public schools for boys: Malvern College, now accommodated in the ancestral home of the Dukes of Marlborough at Blenheim Palace, Woodstock, and St. Paul's School, which has temporarily migrated from West Kensington to Easthamstead Park, Berkshire (see our issues of

November 4 and November 18). This week we are illustrating the emergency quarters of one of the great English girls' schools, Harrogate College, which has been evacuated to the beautiful Yorkshire *demesne* of Lord and Lady Swinton at Swinton Castle, Masham, near Ripon. The castle, as our photographs show, houses a number of very fine pictures. The move is not a

very distant one, since Masham is only about thirty miles from Harrogate, but the business of transferring over 300 schoolgirls with their teachers and all their books and class-room furniture and so forth was no small feat of feminine staff work. Masham has a beautiful situation on the edge of the moors, and far removed from any potential targets for enemy bombers in

north-east England. It was originally the seat of the Barons Masham of North Riding. Lord Swinton is probably better known as Sir Philip Cunliffe-Lister, who was twice President of the Board of Trade in the 'twenties and again in 1931. He was Secretary of State for Air from 1935 to 1938, and for many years was M.P. for the Hendon Division of Middlesex.

THE WORLD OF SCIENCE.

PROBLEMS OF ARMATURE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

NOWADAYS, the theme of "armaments," in some form or another, confronts us wherever we may be. Yet, however much we would have it otherwise, we must for the time being make up our minds not merely to "bear with it" with an affectation of resignation, but to take an interest in it. Indeed, I venture to assert that it will prove an invigorating

on this page drawn attention to the rich stores of information to be gleaned from a study of whales. At the moment, I have in mind the baffling puzzle presented by their "flippers," which answer to the fore-legs of land animals, wherein they are used for the support of the body, taking many, and often strange, forms in accordance with the functions they have become adjusted to perform. But the whale is a "sub-marine," and has become specially moulded by that mode of life. These flippers, however, though externally curiously alike in all the several species, are found to differ in a very surprising way directly we come to strip off the glove-like outer covering. How are we to interpret these differences?

We certainly cannot attribute them to the effects of "use," either directly or indirectly. And we meet with the same difficulty when we come to examine the strikingly similar "flippers" of that ancient extinct reptile the ichthyosaurus.

We are faced again with the same disconcerting evasiveness when we turn to the interpretation of teeth among, say, the carnivores. Here are problems of "armature" which

teeth which display no marked "specialisation," or responses to intensive use.

This last factor—"intensive use"—it would seem, is nowhere more certainly indicated than in the now extinct sabre-toothed tigers, wherein, as in Fig. 1, the canines of the upper jaw are of enormous size, while those of the lower jaw are quite small. The gradual lengthening of these canines added intensive strains on the hinge of the lower jaw, to enable it to be pulled downwards far enough to open the mouth sufficiently wide to grip its prey. Such a hinge has never come into being in any other known mammal. But more than this, in one of the four species of this remarkable type—*Eusmilus*—the lower jaw developed a downwardly projecting flange as a guard for the great canine. What could they have preyed upon to bring about these huge canines?



FIG. 1. WITH THE CANINES OF THE UPPER JAW OF ENORMOUS SIZE—A CERTAIN INDICATION OF INTENSIVE USE—WHILE THOSE OF THE LOWER JAW WERE QUITE SMALL: THE SKULL OF THE EXTINCT SABRE-TOOTHED TIGER (*MACHÆRოდUS NEOGÆUS*), FOUND IN A BRAZILIAN CAVERN.

The gradual lengthening of the upper canines added intensive strains on the hinge of the lower jaw, to enable it to be pulled downwards far enough to open the mouth sufficiently wide to grip its prey. Such a hinge has never come into being in any other known mammal. One species of the sabre-toothed tiger—*Machærodus laridensis*—was probably hunted by the cave-men in England, since remains have been found in Kent's Cavern, Torquay.

mental tonic, giving breadth to our horizon and depth to our conceptions of the wonderful world we live in.

And to attain this end let us, to begin with, attempt to trace the rise and development of human armaments throughout the ages, from the stone axe to those of the present day. This will bring out one most important fact, which is that man, civilised and savage, has always preferred the battle-axe to a policy of "peaceful persuasion." However deplorable we may feel this to be, we may as well make up our minds that it will continue to be so until the day of the Greek Kalends! And let us, in this regard, remember the fate of the original inhabitants of New Zealand. These were indeed a peaceful people; so much so, that they lacked the instinct to fight, and had no weapons. Then fell an evil day. A party of Maoris discovered and landed in this paradise, and found the inhabitants fat and well-liking. Going back to their people, they spread the good news, returned in force, took possession, and feasted for a while on their victims, till not one remained! In Hitlerism to-day and, in a more insidious form, in Stalinism, we see this inherent combativeness running to monstrous and insane lengths.

But I have two strings to my bow. My quarry for this second is found in bewildering plenty among the infinitely varied "lower orders of Creation." Without number are the guesses at truth made to account for the endless permutations and combinations of colour, size and shape by which we distinguish the hundreds of thousands of different kinds of beetles and birds, butterflies and moths, and so on, which confront us directly we begin to subject them to analysis. We can only account, in part, for what we see. And when we turn our attention to their internal structure, we find again that we can only explain what we find in part. But what we do find continually incites our desire to know more. And in the pursuit of this kind of knowledge we gain a most precious insight into the why and the wherefore of ourselves, and how we have come to be.

One of our first discoveries is that living bodies have a mysterious power of adjustment to the conditions of life imposed by their quest for food. The whale-tribe and the carnivores reveal the "moulding-force" of this pursuit in no uncertain manner directly we turn to examine their skeletons and teeth.

But even here we are faced by problems for which no solution has yet been found. I have already

prove to be tiresomely evasive, yet fascinating withal. In the tiger we have, so to speak, the last word in the evolution of a carnivore: the enormous canine teeth, the cheek-teeth greatly reduced in number, but increased in size, indicating those whereon the stresses of use have been most persistent, leading to the loss of the rest from disuse; and the enormous retractile claws for seizing large and active prey. At the other extreme we have that feeble creature the aard-wolf (*Proteles*). In this animal the teeth are reduced almost to vestiges, a condition brought about by a diet of white-ants and carrion. Here again disuse has left its mark. The civet presents a midway stage. It is a "generalised" type, the jaws bearing numerous

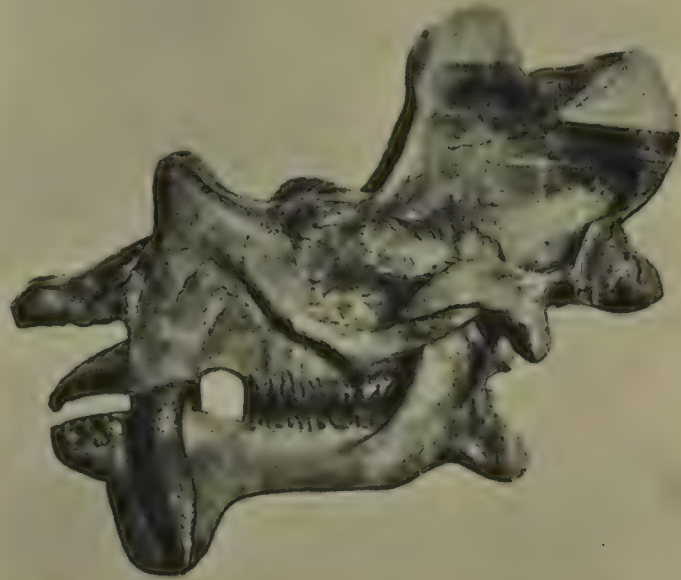


FIG. 2. ONE OF THE PRIMITIVE UNGULATES, OR "HOOFED" ANIMALS, WHICH ALSO HAD AN ENORMOUS CANINE, PROTECTED BY A GUARD ON THE LOWER JAW: THE SKULL OF *TINOCEROS*, WHOSE TOOTH-SOCKET PROJECTED UPWARDS TO FORM PROTECTING "HILLOCKS" ABOVE THE ROOF OF THE SKULL.

Photographs by E. J. Manly.

Still more strange and puzzling is the skull of a marsupial—not even remotely related to the true carnivores—which had apparently developed the carnivores' mode of life. This was *Thylacosmilus* (Fig. 3), wherein the upper canine extended backwards in a great socket reaching far back over the top of the head. The tooth had a continuous pulp-cavity, adding new material to the base as its tip wore down. But was it really a flesh-eater? In

no other animal with such a diet do these teeth wear down. Furthermore, here, as in *Eusmilus*, the lower jaw developed a "guard" protecting the tooth.

It is to be noted that an exactly similar guard for a long, projecting canine was also developed in the extinct *Tinoceros* (Fig. 2), one of the primitive ungulates, or "hoofed" animals. And here the tooth-socket extended upwards to form protecting "hillocks" over the top of the skull. Here, then, are problems in the development of armature yet to be solved.

Were the enormous canines of this supposedly carnivorous marsupial ever used as weapons of offence as they are in those curious herbivores the musk-deer and the chevrotains. In the walrus again they may attain to a length of over 3 ft., but here they are used in digging up the great bivalve molluscs on which the walrus feeds, as well as in fighting.

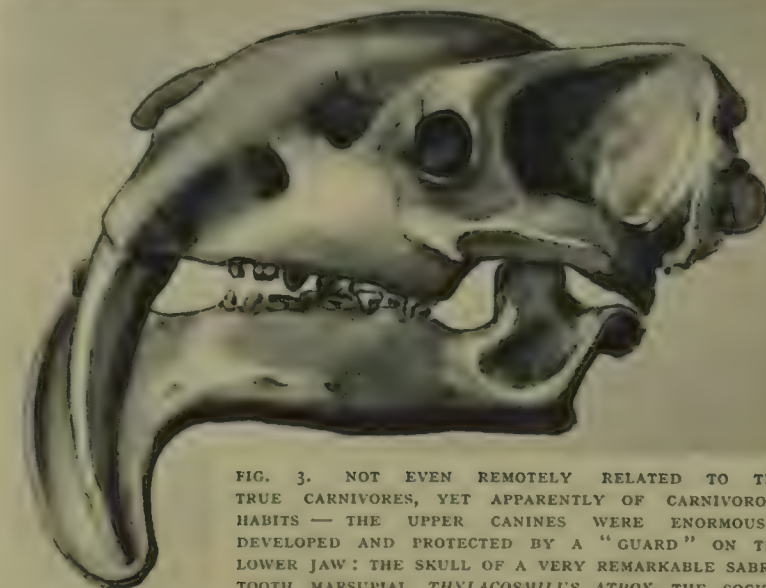


FIG. 3. NOT EVEN REMOTELY RELATED TO THE TRUE CARNIVORES, YET APPARENTLY OF CARNIVOROUS HABITS—THE UPPER CANINES WERE ENORMOUSLY DEVELOPED AND PROTECTED BY A "GUARD" ON THE LOWER JAW: THE SKULL OF A VERY REMARKABLE SABRE-TOOTH MARSUPIAL, *THYLACOSMILUS ATRON*, THE SOCKET OF WHOSE CANINE EXTENDED BACKWARDS OVER THE TOP OF THE HEAD, A FEATURE FOUND IN NO OTHER KNOWN MAMMAL. The tooth had a continuous pulp-cavity, adding new material to the base as its tip wore down, a process found in no other animal with such a diet; while the lower jaw developed a "guard" protecting the tooth.

NEWS PHOTOGRAPHS: THEIR MAJESTIES' FIRST WARTIME THEATRE VISIT.



THEIR MAJESTIES' FIRST WARTIME VISIT TO THE THEATRE: THE ROYAL FAMILY PARTY ENJOYING "BLACK VELVET" AT THE HIPPODROME ON NOVEMBER 27; INCLUDING (L. TO R.) THE DUCHESS AND DUKE OF KENT—THE DUKE IN REAR-ADMIRAL'S UNIFORM; THE DUCHESS OF GLOUCESTER; THE KING AND QUEEN—THE KING WEARING AN ADMIRAL OF THE FLEET'S UNIFORM; AND THE DUKE OF GLOUCESTER IN KHAHI. THE ROYAL PARTY RECEIVED A GREAT OVATION. (Keystone.)



FIRING A 100-LB. HOWITZER SHELL THROUGH A STEEL CAGE, WITH AN APERTURE ONLY THREE FEET WIDE, SUSPENDED IN THE AIR: PHOTOGRAPHS OF AN EXTREMELY EXACTING TEST EMPLOYED ON BRITISH ARTILLERY RANGES; THE GUN, WITH THE CAGE SEEN ABOVE IT (LEFT), AND SUCCESSIVE STAGES OF THE SHELL IN FLIGHT.

The extraordinarily delicate piece of artillery work necessitated for firing a howitzer shell weighing a hundred pounds clean through a magnetic cage 50 ft. long with an aperture only 3 ft. wide is one of the many elaborate tests carried out on British artillery testing-ranges. The cage enables the trajectory of the shell to be exactly recorded, and it also times the passing of the shell. Two of the photographs we reproduce here show the shell actually leaving the muzzle of the howitzer

and rising towards the cage. In the other photograph the gun is seen (actually at the moment of extreme recoil), with the cage directly above it. Other tests that are carried out on these ranges consist in firing heavy guns at sheets of armour-plate placed 150 yards from the muzzle, and the firing at targets on tidal flats at high water. Thence the shells can easily be recovered at high tide, and examined for any deformities or other defects produced by the firing.



A MERSEY PILOT SHIP WRECKED, WITH THE LOSS OF 22 LIVES, WHEN ONLY 400 YARDS FROM SAFETY.

Watched by hundreds of people standing helpless on the shore, twenty-two men were drowned on November 26 off Ainsdale, four miles from Southport, when a Mersey Docks and Harbour Board's pilot cutter was wrecked during a storm. Only ten of the crew were saved, four swimming ashore—for, unknown to the remainder, the vessel was lying only 400 yards from safety. Six men lashed themselves to the rigging, hanging on for ten hours until rescued by the Blackpool



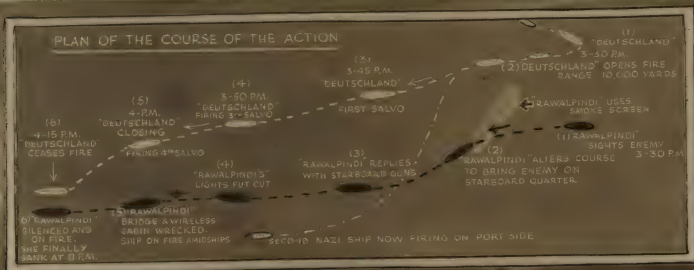
THE SCUTTLED GERMAN LINER "ADOLPH WOERMANN," FROM WHICH 162 PERSONS WERE RESCUED—THE ROYAL NAVY DISPLAYING THEIR UNFAILING HUMANITY TOWARDS A FOE.

lifeboat.—The German liner "Adolph Woermann" (8577 tons), of which a photograph also appears above, was scuttled by her crew in the South Atlantic to avoid capture, after escaping from Lobito Bay, Portuguese West Africa, on November 18. Thirty-five passengers, including eighteen women, and the crew of 127, were rescued by a British warship, which arrived in response to a call for help from an intercepted merchant ship. (Keystone and Fox.)

THE FIRST SEA BATTLE OF THE WAR: THE "RAWALPINDI'S" HEROIC STAND—OUT-GUNNED BY THE "DEUTSCHLAND."

Drawn by Our Special Artist

G. H. DAVIS, FROM OFFICIAL INFORMATION



THE FOURTH SALVO FROM THE "DEUTSCHLAND'S" 11-IN. GUNS WRECKS THE "RAWALPINDI'S" BRIDGE: THE CLIMAX OF AN
 The Admiralty's preliminary account of the end of the British armed merchant cruiser "Rawalpindi," forming part of the northern contraband control squadron, with the German pocket battleship, in stormy sub-Arctic seas, ran: "At 3:30 p.m., on the afternoon of Nov. 23, when cruising to the south-east of Iceland, the "Rawalpindi" sighted an enemy ship. Captain Kennedy at once recognised the "Deutschland" and ordered all to action stations. Course was altered to bring the enemy on the starboard quarter. Smokeboats were lit and cast into the water to enable the "Rawalpindi" to escape. However, a second enemy ship was soon seen to starboard. The first salvo was fired by the 11-in. guns

of the "Deutschland" a little after 3.45 p.m. at a range of 10,000 yards. The "Rawalpindi" replied with all her four starboard 6-in. guns. The third salvo from the "Deutschland" put all lights out and broke the electric winches of the ammunition supply. The fourth salvo shot away the whole of the bridge and wireless room. Both the German ships were now closing rapidly and by this time the second had gone round the "Rawalpindi's" stern and was firing from her port side. The "Rawalpindi" maintained the fight until every gun in the ship was put out of action and the whole ship ablaze except the fore-castle and poop. After 30 to 40 minutes of this unequal combat, about 4.15 to 4.25 p.m.



UNEQUAL FIGHT IN THE GLOOM OF A SUB-ARCTIC AFTERNOON; WITH A DIAGRAM SHOWING THE COURSE OF THE ACTION.
 the enemy ceased firing, and three boats which were not shattered by shell-fire were lowered. Two of these boats, it is believed, were picked up by one of the German ships. Eleven survivors, however, were brought in later by the "Chitral," another armed merchant cruiser, and also a former P. and O. vessel; they would probably have been picked up by the Germans, but the approach of a British cruiser made the enemy withdraw. The "Rawalpindi" continued to burn amidships until 8 o'clock, when she turned turtle to starboard and foundered—her colours still flying. The fight of the "Rawalpindi" recalls the desperate actions fought by armed merchantmen in the last war, as when the

"Otaki" was sunk by the "Moewe"—one of the most heroic actions of the war at sea—and the "Alcantara's" fight with the "Greif." The "Rawalpindi" had only 6-in. guns against the "Deutschland's" 11-in.—not to mention the armament of the other German vessel; her crew included not a man drawn from the active list of the Royal Navy, while the "Deutschland's" were all regular sailors and gunners, if not picked men. Moreover, the "Deutschland" was armoured, and nearly ten knots faster than the "Rawalpindi." The "Deutschland's" sinking of the "Stonegate" and capture of the "City of Flint" were illustrated in a series of authentic drawings in our issue of November 11.



BRINGING DOWN A HEINKEL BOMBER—FROM THE PILOT'S POINT OF VIEW: A RECONSTRUCTION OF THE LAST MOMENTS OF AN AERIAL COMBAT BY OUR SPECIAL WAR ARTIST IN FRANCE, FROM A DRAWING MADE IN THE PILOT'S SEAT JUST AFTER THE FIGHT; SHOWING THE HAIL OF FIRE FROM THE "HURRICANE'S" EIGHT GUNS RAKING THE BOMBER'S UNDERSIDE.

Captain Bryan de Grineau sketched these last moments of an aerial dog-fight shortly after the victorious British 'plane had landed. The drawing was made from the seat of the pilot, who also directed our artist's reconstruction of the scene. The British fighter 'plane was a Hawker "Hurricane," which has a maximum speed of 335 m.p.h. at 17,500 ft. The German was a Heinkel 111, bomber 'plane, whose top speed is reported to be 274 m.p.h.

"The British 'plane," writes Captain de Grineau, "has just got within point-blank range, and, travelling at 300 m.p.h., is coming up from underneath the opponent 'plane. The latter is trying to increase its speed—slower than the 'Hurricane's'—by diving slightly. The Heinkel 111, has two guns to engage attack from the rear: one in a top turret and one firing through the trap below." The danger of the rear gunner's position might here be

pointed out: against the stream of machine-gun bullets from the attacking 'plane he stands little chance of survival. The top gun, owing to the position of the machine, is unable to bring its fire to bear, but the under-gun is in full blast—its bullets appearing like a line of sparks which pass over the top of the head of the British pilot. The attacker is just delivering a burst of fire from all its eight guns (four each side, mounted in the wings).

the two streams of bullets converging on the target, raking the whole of the rear part of the Heinkel and looking like two sheets of hail. The right-hand engine of the German has already suffered, and is emitting streaks of smoke. The Heinkel finally dived steeply to the ground, through a barrage of intensive A.-A. fire, and crashed." Such "dog-fights" as these are becoming more and more frequent on the Western Front, the honours usually resting with the R.A.F.

DRAWN BY OUR SPECIAL WAR ARTIST IN FRANCE, CAPTAIN BRYAN DE GRINEAU.

THE WAR WITH NAZI GERMANY: TEUTON FURY.

By CYRIL FALLS.

THE German threat to Holland has for the moment been modified, though not, it is credibly reported, without the pressure of American opinion having been needed to check this barbaric policy. It is even said that old friends of Germany, Italy and Spain, have intimated their aversion from it. Yet it would be optimistic to suppose that it has been abandoned. Indeed, it may be said to have assumed another form. The present so-called "blockade" of Britain by means of the laying of undisclosed minefields, in defiance of international law, constitutes a menace to the merchant shipping of all neutral States. Far-off Japan, once a member of the Axis, has been one of the heaviest sufferers, in the loss of a large, first-class modern vessel. Yet it is against the northern European nations that this inhuman practice is chiefly directed, and probably against Holland most of all.

Germany, I have suggested, was baulked in her original scheme, whatever its precise form. At the same time, she began to feel seriously the pinch of the Allied blockade. Her latest campaign of lawlessness is meant, I take it, not merely to diminish the supplies reaching this country by sea, but also to exert a new form of pressure upon our customers, Holland in particular. If they can be induced to protest, and if a spirit of hostility to our original measures as well as to the reprisals respecting German exports which we have been forced to adopt can be aroused in them, Germany will lend them a sympathetic ear, on terms. These terms would amount to forcing them to abandon the policy of genuine neutrality which they have so far maintained with laudable consistency in face of great difficulties, and, indeed, to the exercise of complete economic domination over them. Where Holland is concerned, this might only be the prelude to the resumption of the original plan, of the authenticity of which I feel convinced, to establish advanced air bases upon her soil. It is to be noted in this regard that Germany has already, to all intents and purposes, abandoned the impudent pretence that the sinking of the Dutch vessel "Simon Bolivar" was due to British action. Sailing to Britain, she declares, will henceforth mean sailing into death. The future will show whether she can justify her boast. The counter-boast is not in the British tradition, but our Admiralty now knows what it has to face. Our Navy has in the past overcome problems as difficult as that created by the laying of undisclosed minefields in international waters, or the sowing of mines by parachute from seaplanes, ingenious piracy though the latter method is.

Meanwhile Hitler has harangued his commanders, and the neutral Press has stated that a great offensive on land will, after all, be launched this winter, and that it will be carried out "on the lines of the Polish campaign." It may be so, though personally, if this were the intention, I should have expected to read that the German Army was going into winter quarters. The Nazis have adopted a special technique in their use of neutral newspapers. "Dope" is handed out to their Berlin correspondents to be printed at home; this too often becomes "news" in some of our papers, and, stranger still, it then, adapted and served up with appropriate trimmings, becomes "news" in the German papers, its foreign source giving it a

spurious cachet of respectability and authenticity. Thus we, to some extent, think what the Nazis want us to think, while such critical spirits as remain in Germany accept from the neutrals what they might reject if they suspected that its origin was their own Ministry of Propaganda. Yet in this case there may just possibly be some basis for the story. Nazi Germany has undoubtedly been roused to fury by the series of checks and rebuffs which she has suffered since her great initial success in the East, and Hitler is an unaccountable factor. Let it not be forgotten that he has acted against military advice in a series of steps, beginning with the remilitarisation of the Rhineland, and that his judgment has been proved correct every time. Moreover, to be fair, if it has been gambling, it has been shrewd gambling.

I have written before that, from the strictly military point of view, a major offensive in the West is virtually out of the question before the spring.

the other hand, the use of tanks would in this case not shorten the heavy artillery preparation appreciably, because the Maginot Line is covered by special obstacles which must be destroyed before the tanks can act. No, Polish methods will not be employed here.

Despite Nazi fury and Nazi vauntings, I still think it more probable that there will be no great land battle before the spring, but that we shall have to endure, none the less, a grim struggle throughout the winter. There are some who consider that Germany cannot afford to wait so long, but this is surely an error. When she went to war she undoubtedly hoped to be able to limit the scope of the affair, and, having finished with Poland, to induce the Allies to believe that it was not worth while to go on fighting. Yet it is impossible to believe that she had not also made provision for a fight to a finish. Belts may have to be tightened, but the Germans as a people are as docile to their rulers as they are fanatical against their enemies, so that more than one hole will require to be taken in before they either revolt or crack.

Looking at the position from the German point of view, taking into account the present situation of Germany, her resources and her notorious lack of scruple,

what appears to be her most profitable course of action? In my view, it is to postpone the great effort, but to make all possible preparations for it. These would, of course, be political and economic as well as military, naval and aerial. Trade negotiations would be carried on with all the neutrals, backed by the threat of force in the case of Sweden, Norway, Denmark, Holland, Belgium and Rumania. Attempts would be made to woo Spain into partnership, one method in this case being to arouse anxiety by veiled encouragement of the Communist party in that country, with which Nazi agents are already known to be in touch. Bribes would be tendered to Italy and Japan, with the object of drawing them back into the fold; already we see the kidnapping of two Britons at Venloo, on Dutch territory, being made the basis of a fantastic tale that they had engaged in sabotage of Italian and Japanese shipping. France would continue to be told that she was bearing the brunt of the war, while, in fact, she

would be spared as far as possible. Meanwhile, all the winter through, shipping approaching British shores would be attacked by aircraft, by submarines, and by the new system of sea-mining, with the triple object of making us go hungry, diverting supplies to Germany, and terrorising neutrals into submission to Nazi demands and behests. The construction of weapons of every kind, especially submarines and aeroplanes, would be pushed on. New German divisions would be formed—and, without possessing any private information on the subject, it is an obvious deduction from past history that they are already being created—to carry out secondary tasks and hold inactive fronts. Finally, perhaps in April next, a general offensive would be launched on land, at sea, and in the air.

Such, I repeat, is probably the advice tendered to Hitler by his technical assistants. Should he reject it in favour of a winter offensive, he makes our task so much the easier. Should he accept it, we can still meet the threat. The weakness of German strategy has always been to leave out of account the action of the enemy, who is supposed to stand still. We shall not stand still.



THE "ARK ROYAL" STILL AFLOAT: A PHOTOGRAPH TAKEN THREE WEEKS AGO, SHOWING HER RIDING AT ANCHOR; AND ONCE AGAIN GIVING THE LIE TO GERMAN PROPAGANDA ASSERTIONS THAT SHE WAS SUNK ON SEPTEMBER 26.

The "Ark Royal," whose name enshrines the memory of Howard's flagship at the defeat of the Armada, is probably the most famous warship in the world at the moment, as the result of Dr. Goebbels' publicity campaign. The stupid German insistence on her being sunk in the air attack on units of the Home Fleet in the North Sea on September 26 led to a complete show-down, when the U.S. air attaché visited her and found her not even damaged. The oft-repeated question, "Where is the Ark Royal?" has not, of course, trapped the Admiralty into revealing the ship's whereabouts; but the above photograph, taken at the beginning of last month, is concrete evidence that she survived the Nazi air attack on September 26 and the subsequent German propaganda campaign intact. The "Ark Royal" is our most modern aircraft-carrier. (Keystone.)

That is not to say that a measure of success is a complete impossibility. But no sound military commander will, if he can help it, undertake an offensive unless reasonable odds appear to be in his favour in factors such as strength, morale, or weapons, and unless he can guarantee that his fighting vehicles and transport will not be bogged in rain-sodden ground. Numerical superiority Germany undoubtedly possesses, if the Belgian and Dutch forces are left out of account; but they must be included, unless she proposes to confine her action to direct assault on the Maginot Line, without attempting to envelop the Allied left. That would be, even if the ground were dry, a very difficult operation, which would have to be carried out deliberately. The suggestion that it will be undertaken "on the lines of the Polish campaign" is moonshine, unfortunately for us, since we could hope for naught better. You cannot rush a position of this nature, because there is no way of overcoming its power of resistance except with the aid of heavy artillery—and that by a very slow process—or heavy artillery and tanks, or both combined with gas. On

STRATEGIC POINTS AND ARMED FORCES IN THREATENED FINLAND.



FINNISH SOLDIERS ON THE MARCH. EXTENSIVE MILITARY PREPARATIONS WERE MADE IN FINLAND AS THE RESULT OF THE THREATENING RUSSIAN ATTITUDE. (A.P.)



ON THE EXTREME NORTHERN BORDER BETWEEN RUSSIA AND FINLAND: THE FINNISH FIORD OF PETSAMO.



WITH THE RED HALF RUSSIAN AND THE WHITE FINNISH: THE BRIDGE ACROSS THE RIVER RAJAJOKI, ON THE KARELIAN ISTHMUS.



ABUSED BY THE RUSSIAN PRESS AS "THE DREGS OF CAPITALIST HENCHMEN": THE FINNISH PREMIER, M. CAJANDER. (Planet.)



FINLAND MOBILISED: FINNISH CAVALRY ON THEIR STURDY LITTLE PONIES. THE FINNISH ARMY INCLUDES ONE CAVALRY BRIGADE; WHILE RUSSIA, OF COURSE, HAS ENORMOUS CAVALRY FORCES. (Central Press.)

AS we go to press, the Soviet-Finnish situation appears extremely threatening following Russian accusations over the border shooting incident of November 26. In this, the Russians stated that three privates and one officer were killed, seven shells being fired. Russia demanded that Finnish troops on the Karelian Isthmus be withdrawn twelve to sixteen miles. The Finns denied that the shells were fired from their side, and maintained that they were Russian shells from Russian guns. The Finns also proposed that a mixed commission on the Karelian Isthmus should be empowered to investigate in accordance with the Frontier Convention of 1938. They offered to withdraw their troops, provided the Soviet did the same. So far the Soviet has issued no answer to this; but in addition to the insults to the Finnish Government—"war provocateurs," "dregs of capitalist henchmen... egged on by French and British gold"—threats of military reprisals have been uttered should any further "provocative action" occur. Army leave for Russian troops of the Leningrad district has been cancelled, and extensive air force exercises are reported in progress.

PERSONALITIES OF THE WEEK AND PEOPLE IN THE PUBLIC EYE.



LIEUT.-GENERAL SIR TOM
HUGHES

Died on November 26; aged sixty-eight. A brilliant soldier, he won fame by rallying British troops with a toy drum and a tin whistle during the retreat from Mons. Was Governor of South Australia from 1922-27.



SIR WILLIAM PROUT.

Specialist in tropical diseases. Died on November 18. Born in 1862. Sir William had a long medical experience abroad before being appointed, in 1919, Senior Medical Adviser to the Colonial Office and a member of the C.O. Medical and Sanitary Commission for Tropical Africa.



MRS. BAILLIE REYNOLDS.

The famous woman novelist. Died on November 22. In 1913 was President of Society of Women Journalists, and member of Society of Authors; chairwoman, Writers' Club, 1911, 1919, and 1929. Mrs. Reynolds published over forty novels, including "Phoebe in Fetters," and "Thalassa."



THE EARL OF DENBIGH.

Died on November 25; aged eighty. In the course of a full life was Lord-in-Waiting to Queen Victoria and King Edward VII., Commander of the H.A.C. from 1893-1933, and president of the Roman Catholic Association from 1892. Took a great interest in agriculture.



MR. A. P. BOISSIER.

The new headmaster of Harrow, in succession to Mr. Paul Vellacott, who will leave at Christmas to be Master of Peterhouse. Mr. Boissier, a mathematician, has been on the Harrow staff since 1919, and at present is Housemaster of Moretons. Is a fine games player.



THE NEW RUMANIAN PRIME MINISTER:
M. GEORGES TATARESCU.

On November 23 M. Argetoianu, the second Rumanian Prime Minister to hold office since M. Calinescu's assassination (being appointed on September 29), resigned. King Carol entrusted M. Tatarescu, a former Premier under the old Parliamentary régime, with the task of forming a new Government.



BREAKFAST AT G.H.Q. IN FRANCE; WITH A VASE OF FRESH FLOWERS
ON THE TABLE: LORD GORT WITH MAJOR-GENERAL LINDSELL.

In the above photograph General Lord Gort is seen taking breakfast in a modest room at G.H.Q. in the company of Major-General W. G. Lindsell, the Quartermaster-General, and formerly Major-General in Charge of Administration, Southern Command, since 1938. He was G.S.O.1 War Office from 1930 to 1933.



VICE-ADMIRAL G. C. C. ROYLE.

Appointed to be a Lord Commissioner of the Admiralty and Chief of Naval Air Services in succession to Vice-Admiral the Hon. Sir Alexander R. M. Ramsay, to date from November 21. Aged fifty-four. Has served in the Royal Navy for forty years, and was Naval Attaché, British Embassy, Tokio, from 1924 to 1927.



MAJOR-GENERAL B. C. FREYBERG, V.C.

Appointed to command the New Zealand forces overseas. Won V.C. by capturing a village in France in 1916, and D.S.O. in 1915 at Gallipoli. With his body painted black, he swam two miles to light flares, thus facilitating troop landings.



A FAMOUS ENGLISH WRITER WITH THE EX-PRESIDENT OF CZECHOSLOVAKIA:

MR. H. G. WELLS AND DR. BENES AT A FOYLE'S LITERARY LUNCHEON.

Dr. Benes and Mr. H. G. Wells were among the speakers at Foyle's Literary Luncheon on November 23. The subject discussed was "The Building of a New Europe," and Sir Ronald Storrs presided. In his speech Mr. Wells looked forward to a world rebuilt, and welcomed Dr. Benes as a world statesman. Dr. Benes said that the present war was provoked by dictators of a new type, incomparably worse than those who began the last.



SERGEANT-OBSERVER J. VICKERS.

The first of the R.A.F. to win the Médaille Militaire—which he was awarded in hospital shortly before his death. During an action against Messerschmitts on September 27, Vickers, though severely wounded, continued to fire till the enemy plane came down.

The World of the Theatre.

By IVOR BROWN.

OUR DRAMA IN WARTIME.

THE function of the drama in wartime is to entertain, as ever, and also, where possible, to represent. By the latter I mean that it should be in some sort a vehicle of the national mind and voice, not just for the purpose of spouting heroics, but to remind ourselves and the world of what, culturally, we have and are. It is surely profoundly true that if Hitlerism militant can prevent us from thinking and feeling, from practising and enjoying the

able to complete after a short break. But it could not get back to its home, and thus, once more, London's loss was the country's gain. The company, with a mixed programme of Shakespeare, Goldsmith, and Shaw, went out on tour, led by Mr. Robert Donat, Miss Marie Ney, and Miss Constance Cummings. In this instance again the two duties of speaking the English voice and mind while fighting the gloom of the black-out and the natural fatigue and distresses of war were admirably combined. The idea that to be culturally representative is to be heavy and dull is, of course, nonsense; in any case, it was further demolished by the liveness of Goldsmith's rarely-performed piece, "The Good-Natured Man," in which Mr. Donat was in tremendous comic vein as the crusty old codger of the piece, a little-known classic which has all the elements of great, almost farcical, fun.

It is much to be hoped that, if the war is going to be a long one, some of our best players and productions may be sent abroad to neutral countries to perform the historic function of their craft by serving as "the abstracts and brief chronicles" of their time and nation. This was done by the Germans during the last war, and I believe that we

go. The musical shows have really revealed more intelligence than the others, and there is abundant wit in the two wartime versions of the pre-war revues at the Little and the Ambassadors; while "Black Velvet," at the Hippodrome, introduces one of the most lively minded comedians of our time, Mr. Vic Oliver. He is never at a loss. The fashion of our period in humour is exactly the kind of stuttering, blundering patter in which Mr. Oliver excels. When I said that he was never at a loss I meant that he is always in a muddle and always getting out of it with sublime invention. He has a genius for self-extrication.

For those who are not too particular about the substance of a play so long as it is well acted, "Saloon Bar," at Wyndham's, can be highly recommended. The scene throughout is what the title suggests, and we meet the regulars of a London pub as they discuss and finally solve the problem of a murder for which one of their number is likely to be hanged. The mystery is not remarkably enthralling, but the atmosphere is authentic and the characters are richly observed and presented. In the centre is our unique Mr. Gordon Harker as a pushful salesman with a plentiful command of chatter and tricks. At one end of the bar sits the most regular of the house's regulars, a shabby, reflective, opinionated, honest little shopkeeper with a kind of frowsty charm which is quite unforgettable.

This part is magnificently taken by Mr. Mervyn Johns, whom I recommend to students and connoisseurs of acting as the coming character-man of the time. How vividly do I remember his cameo of the bullying little go-getter in Mr. Priestley's "Time and the Conways"! This performance was all the more striking because it was dead against the personality of the player, for a typical Mervyn Johns' rôle would radiate a gentle charm. This came out beautifully in a play about unemployment in South Wales, "Rhondra Roundabout," in which Mr. Johns showed us the very heart of quiet gallantry and patience sustained by the miner's sense of humour. That, as all who saw it must have felt, was acting of the first lustre, but Mr. Johns has broken out again with a totally new kind of part and is now as close to the sentiment of London street philosophy as ever he was to the broken but still warm heart of South Wales. Thus to move about country and to command the varieties of style and accent is indeed to be a well-equipped member of the profession. If you want to see perfect style of another kind, watch the suave work of Mr. Cecil Parker in "French for Love," at the Criterion. This is not my favourite kind of play, for I find limits to the fascinations of thin ice as a theatrical surface. Mr. Parker's exercise on skates in that piece redeems the sordidness of the theme. Managers may not have found a really good new play since the war began, but the moderate pieces have evoked some immoderately good performances.



A SCENE FROM "FRENCH FOR LOVE," THE LIGHT COMEDY BY MARGUERITE STEEN AND DEREK PATMORE NOW RUNNING AT THE CRITERION—SHOWING MR. CECIL PARKER, WHO IMPERSONATES A MOST SUAVE ENGLISHMAN LIVING IN SOUTHERN FRANCE; Mlle. ALICE DELYSIA AS A CHARMING HOUSEKEEPER; AND THE VISITING WIFE FROM TORQUAY (MISS ATHENE SEYLER).

The acting is continuously alert and polished in this conventional—and yet unconventional—light comedy at the Criterion Theatre, with Mlle. Delysia as a most gay and accomplished instructress in the art of love to unsophisticated youth.

arts and behaving in general like civilised people, then it has advanced some way towards a particularly nasty kind of victory.

In this respect the English Theatre has not been able to do a great deal so far, for perfectly obvious reasons. The first discipline of September promptly and properly closed the theatres altogether. No man then had the faintest idea of what might befall and of how far the air menace would make assembly impossible. When, sporadically and at intervals, the playhouses began to reopen, both in and out of London, it was well-nigh impossible to take long views. Who could be expected to invest much capital in staging enterprises which might be driven off the boards altogether by the first big air raid?

Consequently, existing productions, especially those of a lighter kind, were taken out on tour with the expectation of reaching the capital later on. Since so many stars were available, this was a great opportunity for the provincial playgoer, who had the old touring system restored in all its glory. Consider, for example, the starry magnitude of the company that "went out" in "The Importance of Being Ernest." Here were Miss Edith Evans, Miss Peggy Ashcroft, Miss Gwen Ffrangcon-Davies, Miss Margaret Rutherford, Mr. John Gielgud, and Mr. Jack Hawkins. Had ever such a constellation shone upon Blackpool in a single setting? One is naturally glad to have heard that this team, in a production already voted by London to be one of the wittiest and most stylish things of the century, played to enormous houses everywhere.

Here was a show, incidentally, which fulfilled the theatre's double function in wartime, being a light entertainment and worthy to be cited also as representative of English comedy at its very best in writing, performance, and decoration. Mr. Gielgud, strongly conscious of the artist's responsibility to the representative as well as to the care-dispelling drama at such a time, brilliantly delivered every Sunday afternoon a lecture on "Shakespeare in Peace and War," thus raising large funds for the Red Cross and delighting his admirers with the rare comedy as well as the expected beauty with which he rendered many passages from the plays.

When the war broke out, the Old Vic company was engaged with its annual Buxton Festival, and this it was



MR. VIC OLIVER, ONE OF THE CLEVEREST COMEDIANS OF OUR TIME, WITH A GENIUS FOR SELF-EXTRICATION, IS THE COMPELLING HOST IN "BLACK VELVET," THE GLITTERING NEW WARTIME REVUE AT THE HIPPODROME.

Always in a muddle and always getting out of it with sublime invention, Vic Oliver is never at a loss, and his good humour carries the audience comfortably along in an entertainment likely to prove very popular with Service men on leave.

already have warm requests to send representative drama to several groups of nations. There is no doubt that the visit to Italy this spring made by the Old Vic company was of great social and diplomatic as well as artistic value. The relations between the nations were far from easy at the time, but the players were most cordially acclaimed wherever they went and undoubtedly did much to create friendship and mutual sympathy. It would be a great asset if the very best of our productions and personnel could now be dispatched on a similar mission. You may, if you like, call this national publicity; but publicity is a horrible word with some ugly associations, and it would really be better to adopt Sir Stephen Tallents's much happier phrase and talk about national "projection." Such tours are naturally hard to organise and extremely exhausting to those who must combine the rôles of actor and national emissary. There could be nothing more taxing than to play a heavy rôle in the theatre and then proceed to receive hospitality with grace and to make the right kind of speech, especially as the right speech in one town will be the 'wrong one in the next. Yet our actors would be glad to sustain these arduous journeys and trials of tact if they believed that by so doing they were assisting the public cause.

Meanwhile, in London, with the honourable exception of the Westminster Theatre, we have had mostly triviality as far as "straight" plays



MR. GORDON HARKER PERFECTLY SUITED AS A COCKNEY SELLER OF WASH-LEATHER IN "SALOON BAR," AT WYNDHAM'S THEATRE—PLYING HIS TRADE WITH "THE MOST REGULAR OF THE HOUSE'S REGULARS," AN HONEST BUT OPINIONATED SHOPKEEPER, MAGNIFICENTLY PLAYED BY MR. MERVYN JOHNS.

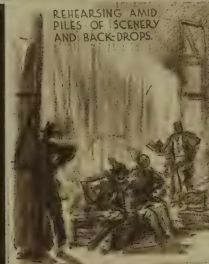
The action of "Saloon Bar," a well-acted comedy crook drama by Frank Harvey, Jun., which started its run at Wyndham's on November 15, takes place in "The Cap and Bells," a Soho public-house, where the "regulars" discuss and finally solve the problem of a murder for which one of their number is likely to be hanged.

A NEW RÔLE FOR DRURY LANE: THE FAMOUS THEATRE AS HEADQUARTERS OF THE "ENTERTAINMENT FRONT."

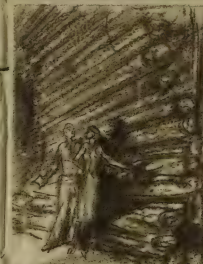
Specially Drawn for "The Illustrated London News."



THE KING AND QUEEN TALKING TO PLAYERS DURING THEIR VISIT TO DRURY LANE



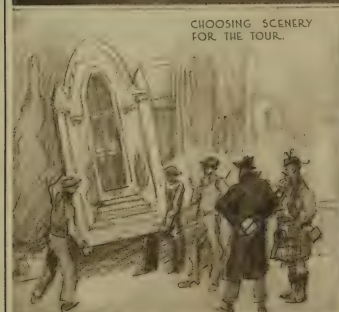
REHEARSING AMID PILES OF SCENERY AND BACKDROPS.



PACKING FOR THE ROAD—A BACKSTAGE SCENE.



OFF TO THE TROOPS—A CONCERT PARTY LEAVING DRURY LANE.



CHOOSING SCENERY FOR THE TOUR.



THE ADAPTATION OF STOCK COSTUMES



A REHEARSAL ON THE GREAT STAGE.



THE HEADQUARTERS OF THE GREAT ORGANISATION WHICH EARLY BEGAN ITS EXCELLENT WORK IN ENTERTAINING THE

Entertainment for the troops remained organised on a haphazard basis until about half-way through the last war. Then Mr. Basil Dean founded the Navy and Army Entertainment Board (the N.A.C.B.), and soon concert-parties were playing to weekly audiences of 150,000. In the present war the N.A.A.F.I. (Navy, Army and Air Force Institute) has organised the entertainment of troops from the start; and Mr. Dean is Director of Entertainments for N.A.A.F.I.—commander-in-chief of the entertainment front, as he might be called. The headquarters of this section of the N.A.A.F.I. is Drury Lane

Theatre—a more suitable choice than one of England's major national theatres can hardly be imagined—and above we reproduce our artist's impressions of the transformation that has been wrought inside. Concert-parties are provided for N.A.A.F.I. by E.N.S.A. (Entertainments National Service Association), of which Sir Seymour Hicks is Controller. The first batch of twelve concert-parties set out for tours of the various military camps in England on September 25, and between that date and October 8 had played to audiences numbering some 247,000. About 500 artists are at present performing; and

TROOPS: BUSY SCENES AT DRURY LANE, AND (INSET, TOP, LEFT) THE KING AND QUEEN ATTEND A REHEARSAL.

this number is, of course, constantly increasing. Beside the well-known London artists who are giving their services are many concert-parties from seaside resorts; thus the troops receive a considerable amount of variety. The King and Queen visited the theatre on November 24 to see the final rehearsals of concert-parties leaving to entertain the troops in France and stayed for an hour and three-quarters. They chatted with Mr. Leslie Henson and other members of the various companies for some time before leaving. Drury Lane—the rehearsals H.Q. of E.N.S.A.—has had a varied career since the

first playhouse was built on the present site of the theatre in 1663. Previously there had been a cockpit erected in Drury Lane in 1617 which also sometimes served as a theatre; and it was here that Samuel Pepys took his wife to see a French comedy in 1661. In 1672 the theatre was destroyed by fire, and it was rebuilt by Wren in 1674. Wren's building was later pulled down—in 1791—and a new theatre opened in 1794. This, too, was burnt down, in 1809; and the next theatre—the present building, though additions have been made—opened in 1812, the architect being Wyatt.

CURRENT EVENTS IN PICTURES—AT HOME AND IN THE EMPIRE.



AN UNUSUAL ASPECT OF THE INTERIOR OF WESTMINSTER ABBEY—LOOKING DOWN FROM THE TRIFORIUM ON TO "BEDS" OF PROTECTIVE SANDBAGS.

Most, if not all, of Britain's national monuments are now safeguarded against the possibilities of damage from bombs, and above we show an unusual aspect of the sandbagged interior of Westminster Abbey, looking down from the Triforium. The Triforium itself is one of the most beautiful features of the church, containing exquisite tracery, while the Gothic nave is the loftiest in England, being 102 ft. high as opposed to York Minster's, which has a height of 100 ft. (Keystone.)



THE NEW ZEALAND CENTENNIAL EXHIBITION: A GENERAL VIEW OF THE EXTENSIVE BUILDINGS OVERLOOKING THE OPEN SEA AND WELLINGTON HARBOUR.

The centenary of New Zealand's entry into the British Empire falls next year, the official centennial period extending from January 7, 1940, to November 16. The Centennial Exhibition, however, opened on November 8 at Wellington. The Exhibition is a national undertaking, with the King as royal patron. It occupies 65 acres on a site looking on to the open sea and Wellington Harbour. The Exhibition buildings cover sixteen acres. (S. and G.)



MOTOR FUEL UNAFFECTED BY PETROL RATIONING: FILLING A GAS-PRODUCING UNIT ON A PRIVATE CAR WITH ANTHRACITE.

Motor-cars and vehicles of all types driven by gas and other fuels are likely to play an even greater part in road transport in this war than they did in the last after petrol rationing began in 1916. In our issue of November 11 we illustrated London's first producer gas bus in operation. Here we show apparatus utilising anthracite fuel to generate a suitable gas. Apart from a mixing valve in connection with this carburettor little alteration has to be made to the ordinary engine for adaptation to gas. Portable gas-producing plants for industrial and commercial vehicles are being produced by several firms. In this country the chief fuel is anthracite, though charcoal is used on the Continent. (Topical and Fox.)



ANOTHER TYPE OF GAS-DRIVEN VEHICLE: A CAR WITH A "BALLOON" CONTAINER BEING REFILLED.



ALLEVIATING THE BLACK-OUT IN TRAINS: A LIGHTING ARRANGEMENT ON L.M.S. SUBURBAN SERVICES.

The railways have been progressively improving the conditions of night travel in the black-out. Recently the first electric expresses fitted with a new system of blacked-out windows began travelling between London and Portsmouth. Here we show an interesting innovation in L.M.S. suburban trains which enables passengers to read comfortably without infringing black-out regulations. (Central Press.)



BRITAIN'S FIRST NATIONAL CAMP FOR EVACUEES: SOME OF THE 190 CHILDREN, WHO CAME FROM LONDON'S EAST END, IN THEIR NEW HOME.

The Government's first school camp for evacuated children opened near Horsley Green last month, with 190 delicate or crippled children from the East End of London. Buildings include six dormitories with double-tiered beds, assembly hall, dining-hall, hospital and quarters for the staff. The camp has thirty acres of meadows and beech woods as the playground for the children, who have come from temporary evacuation billets at Lowestoft. (Keystone.)



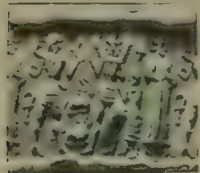
THE FALCON OF THE "TERUKUNI MARU": A BIRD WHICH TRAVELLED FROM BEIRUT IN THE LINER; SURVIVED THE EXPLOSION; AND IS NOW IN THE ZOO. This falcon was caught by a steward on board the Japanese liner "Terukuni Maru" at Beirut, and the story goes that because it was a bird of prey it was suggested at the time that it might be a bad omen. But the steward begged hard and was allowed to keep it. Bad omen or not, the "Terukuni Maru" was mined when she neared her destination. The falcon was believed to have gone down with her, but later was found to have flown to another ship. It is now in the London Zoo. (G.P.A.)

MINOAN INFLUENCES IN A HITTITE CITY :

DISCOVERIES IN A PALACE OF THE SECOND MILLENNIUM B.C. AT ALALAKH, IN SYRIA.

By SIR LEONARD WOOLLEY, Director of the British Museum Excavations in North Syria.
With Photographs Reproduced by Courtesy of the Trustees of the Museum.
(See also Illustrations on the succeeding Double Page.)

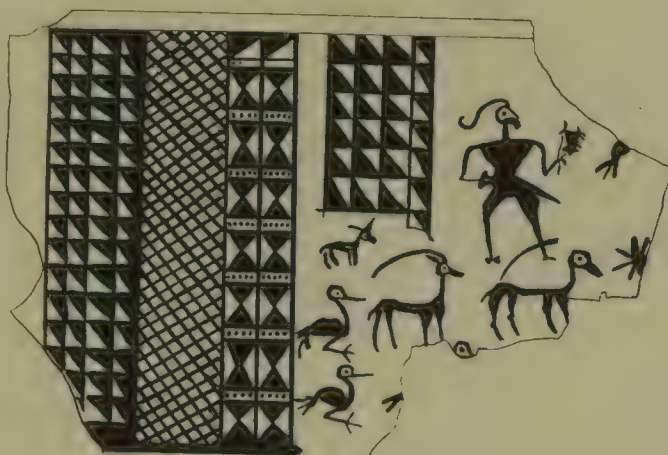
For the past three years a British Expedition has been excavating at the Atchana mound, near Antioch, amid the ruins of the ancient Hittite city of Alalakh. Atchana, which was a meeting-place of the cultures of the North, East and West in the seventeenth and eighteenth centuries B.C., is a site of unique importance. In this article, the Director, Sir Leonard Woolley, of Ur of the Chaldees fame, describes the most recent excavation of a palace of an older king of Alalakh than Niqumeša (whose excavated palace and the unique objects found were fully described and illustrated in our issue of Sept. 17, 1938), and the resultant discoveries, including conclusive proofs of contact with Minoan Crete. A second illustrated article, dealing with further discoveries on the same site, will appear in a future issue.



2. A LITTLE SEAL WHICH SYMBOLISES COSMOPOLITAN ALALAKH—AN IMPRESSION SHOWING THE STYLISED FIGURES RESEMBLING MINOAN TYPES AND THE EGYPTIAN "ANKH" SIGN.

The greater part of our spring season at Atchana, in North Syria, was spent in the excavation of a royal palace which can be dated approximately to the eighteenth century B.C. It lay at a depth of about twenty-five feet below the modern surface, and to reach it we had to dig through the ruins of houses of later periods, whose stratified remains afforded us good evidence for the

the fifteenth century B.C., had been especially productive; at that time the later Cypriote Bronze Age pottery was in common use, and side by side with the rougher local wares



3. DESIGN ON AN ELABORATELY PAINTED (FRAGMENTARY) "BEAKER" OF THE KHABUR TYPE (1700-1600 B.C.), RECOVERED FROM THE RUINS OF ALALAKH, IN THE HATAY—WHICH HAVE YIELDED PROOF OF CONNECTION BETWEEN MINOAN CRETE AND THE ASIATIC MAINLAND.

there had begun to appear the white-on-dark painted "Hurrian" wares which were to develop into the splendid "luxury" vessels of Levels III. and II. But Level V. was characterised by pottery of a type unknown in the subsequent periods; for the first time we found vessels sometimes of drab clay, but more often black and finely burnished, on which is an elaborate decoration of impressed or engraved lines

4. TWO EXAMPLES OF CYPRIOTE BRONZE AGE POTTERY (1700-1600 B.C.), VERY COMMON IN LEVELS V. AND VI. AT ALALAKH, AND PARTICULARLY NUMEROUS IN LEVEL VII.—THE PALACE BELONGING TO THE EIGHTEENTH CENTURY B.C.

dating of the site. One such house, probably of the late fourteenth century B.C., contained frescoes strikingly reminiscent of decoration in the Minoan Palace at Knossos. Contemporary with it was what seemed to be the platform of a small shrine, against whose wall was found a tall, conical stone on which is roughly carved the head of a god (Fig. 8); the rest of the stone's surface is unworked. It may be that here we have an object marking the transition between two forms of worship—the more primitive, in which the cult object is a *betyl*, a rough stone, often of meteoric origin, like that Diana of Ephesus which "fell down from Jupiter," and the later iconic form, when the immanence of the deity is made clear by carving the stone into an image. From a rubbish-pit in another house belonging to an earlier level came the fine lamp of red porphyry (Figs. 11 and 12), which is of the purest Cretan type, and is conclusive evidence for contacts between Minoan Crete and the Asiatic mainland.

We were already familiar with the pottery of the four uppermost levels, and of them, Level IV., carrying us back to

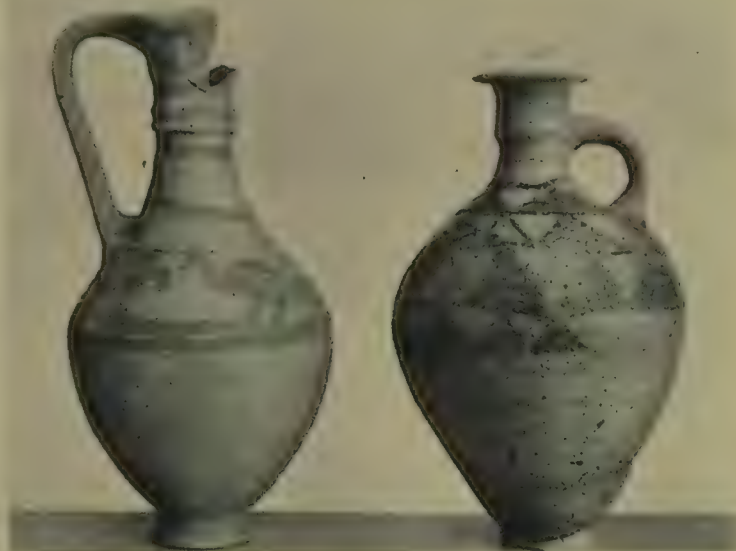


6. FOUND AT ALALAKH, BUT DEFINITELY NORTHERN IN CHARACTER AND BELONGING TO A TYPE TRACEABLE AS FAR AFIELD AS TROY: A KRATER OF BLACK BURNISHED AND INCISED WARE FROM THE FIFTH LEVEL (1600-1500 B.C.)—UNKNOWN IN SUBSEQUENT PERIODS AND INDICATING CLOSE TOUCH WITH ANATOLIA.



1. A MAP OF NORTHERN SYRIA AND THE HATAY, SHOWING THE LOCALITY OF ALALAKH (THE MODERN ATCHANA); AND (ON RIGHT) THE RIVER KHABUR AREA.

and dots filled with white paste, a pottery which is not native to Syria, but has its affinities far away to the north-west; its presence in Levels V. and VI. must mean that, in the time represented by those levels, the city of Alalakh was in close touch with Anatolia. In Level VI. we find more and more commonly examples of a "local" painted ware of the sort found by Mr. M. E. L. Mallowan in contemporary strata in *tells* of the Khabur area, implying that in the sixteenth century the relations of Alalakh were rather with the East; but all the time the connection with Cyprus is maintained, and the earlier Bronze Age pottery types of that island occur freely, and are particularly numerous in Level VII., the eighteenth-century palace. The influence of Egypt is clearly to be seen in the seals. Actual scarabs occur, and on the cylinder seals, typically Mesopotamian though the form be, such symbols as the *ankh* (Fig. 2) witness to familiarity with Egyptian models. The use of the Akkadian language and the cuneiform script on the tablets show the influence of Mesopotamia handed down from the time when—as a tablet dated by the regnal years of Hammurabi, which we found in 1938, seems to prove—



5. EXAMPLES OF PAINTED POTTERY OF THE KHABUR TYPE FROM THE LOWER LEVELS AT ALALAKH, OF THE SORT FOUND IN CONTEMPORARY STRATA IN TELLS OF THE KHABUR AREA—IMPLYING THAT IN THE SIXTEENTH CENTURY B.C. THE RELATIONS OF ALALAKH WERE RATHER WITH THE EAST, WHILE ALWAYS MAINTAINING THE CONNECTION WITH CYPRUS.

the city acknowledged the overlordship of the First Dynasty of Babylon.

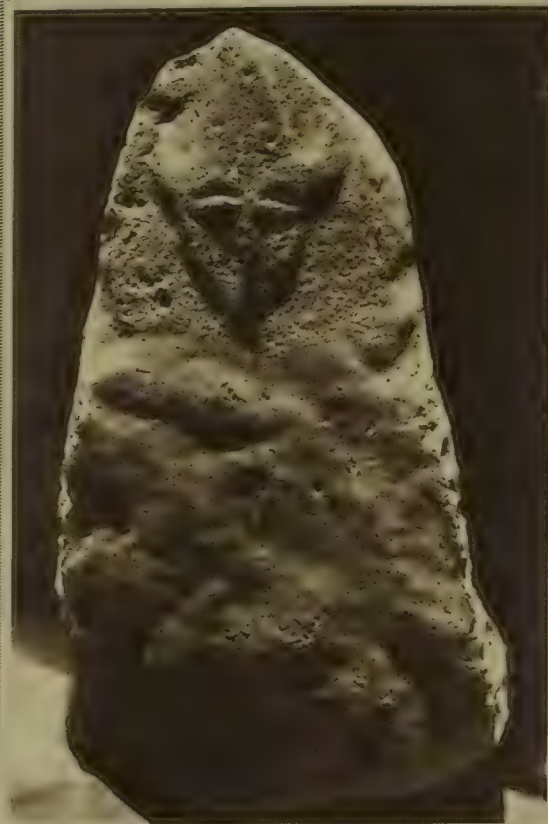
The palace itself is not unlike that of the fifteenth-fourteenth century which we had unearthed in our previous season. It covers an area of 85 by more than 260 ft., and is divided by a courtyard into two parts, the residential and the official quarters. Its walls have at their base a single course of finely-smoothed basalt slabs, and above this were built with a timber framing filled with mud brick. They were plastered with a white lime plaster, and some at least of the rooms were decorated with frescoes in the Cretan style. The floors were of concrete, but for the thresholds of doors, and for stair-treads, heavy timber was freely employed. In some rooms wooden columns were used, set either on basalt bases, or directly on the concrete of the floor. In the "official" quarters, the most interesting room was what we may identify as the hall of audience, a long room divided into two by a row of four columns set between masonry piers

(Continued on page 842.)

ALALAKH—A HITTITE CITY WHERE MINOAN MET
MESOPOTAMIAN AND EGYPTIAN INFLUENCES.



7 AND 8. (LEFT)
THE PODIUM, OR
PLATFORM, ON
WHICH STOOD A
LITTLE SHRINE
BUILT AMONGST
THE PRIVATE
HOUSES—EXCAVATED
IN LEVEL IV.
(B.C. 1500-1400);
(RIGHT) A ROUGH
"BÆTYLIC"
STONE ON WHICH
IS CARVED THE
HEAD OF A GOD,
THE REST OF THE
STONE'S SURFACE
BEING UNWORKED—
FOUND BY THE
WALL OF THE
SHRINE.



11 AND 12. OF THE PUREST CRETAN TYPE: A SPLENDID LAMP OF RED PORPHYRY, SHAPED LIKE THE CAPITAL OF A COLUMN, SHOWING (RIGHT) THE TOP OF THE LAMP
WITH A CENTRAL BASIN FOR OIL AND TWELVE COMPARTMENTS FOR WICKS—IN THE STYLE OF MINOAN CRETE AND POSSIBLY A DIRECT IMPORT; PROVIDING CONFIRMATORY PROOF
OF A FLOW OF CULTURAL IDEAS FROM MINOAN CRETE TO THE ASIATIC MAINLAND.



16. THE WIDE ENTRANCE TO THE AUDIENCE CHAMBER, IN THE OFFICIAL QUARTER
OF THE PALACE, WITH PILLAR IMPRESSIONS AND HOLLOW IN THE CONCRETE SILL
FOR THE DOOR-FRAME AND THE CENTRAL BOLT-HOLE.



17. IN THE PALACE STORE-ROOMS. AN ELEPHANT'S TUSK IS LYING ON THE
THRESHOLD OF THE DOOR AT THE BACK. ON THE PLASTERED WALLS THE GAPS
ARE VISIBLE WHERE HORIZONTAL BEAMS WERE LET INTO THE BRICKWORK.

All the above objects were found at Atchana during the latest excavations amid the ruins of the Hittite Alalakh. In the seventeenth and eighteenth centuries B.C. Alalakh was a meeting-place for the cultures of North, East and West, trading with Cyprus and Anatolia, using the cuneiform script of Mesopotamia for its written records, and borrowing Egyptian motives for the decoration of its seals (as exemplified in Fig. 8). Now the further excavations

undertaken this year by the British Museum Expedition, the extraordinarily rich results of whose labours are set forth in the Director's article on the preceding page, have furnished positive proof of the highest value and interest of cultural influence from yet another quarter—Minoan Crete. This is especially noticeable in the decoration of some of the pottery—which, it is claimed, has a marked Cretan character; and also in a private house of the

THE PALACE WASH-HOUSE; AND A 4000-YEAR-OLD DOOR THAT STILL TURNS ON ITS HINGES.



9 AND 10. (LEFT) ONE OF THE PALACE STORE-ROOMS, SHOWING THE JUNIOR FOREMAN COLLECTING TABLETS AND WAXING 3000-YEAR-OLD ELEPHANTS' TUSKS PRIOR TO THEIR REMOVAL; (RIGHT) TWO WASHING-BASINS, ONE WITH A VENT LEADING TO A DRAIN IN THE FLOOR, IN THE DOMESTIC QUARTER OF THE PALACE. AN EARLIER VASE (FOREGROUND) HAS BEEN LEFT STANDING ON A PILLAR OF EARTH.



13. LOOKING DOWN THE STAIRS TO THE UNDERGROUND "MYSTERY CHAMBER"; WITH THE BASALT DOOR, BROKEN, BUT STILL TURNING ON ITS HINGES.



14. A VASE IN THE FORM OF A BIRD PAINTED IN WHITE ON BROWN, IN THE LATER ("HURRIAN") STYLE (FOURTEENTH CENTURY B.C.).



15. LOOKING UP THE STAIRS FROM THE "MYSTERY CHAMBER." THESE WERE ORIGINALLY OF WOOD (NOW DISAPPEARED), WITH A BACKING OF CONCRETE.



18. A MACABRE DISCOVERY IN THE UNDERGROUND "MYSTERY CHAMBER": FOUR SKELETONS PACKED IN A WOODEN BOX. NEIGHBOURING ROOMS TO THE "MYSTERY CHAMBER" WERE PURELY DOMESTIC IN CHARACTER.



19. ANOTHER CORNER OF THE "MYSTERY CHAMBER"—STONE-LINED AND UNROOFED, WHICH COMPLETELY BAFFLED THE EXCAVATORS: A HEAP OF BURNT WOOD-ASH, ANIMAL BONES, AND VASES OF CLAY AND ALABASTER.

fourteenth century B.C., examined in last season's work. The scheme of decoration here is exactly similar to one found in a late corridor of the palace at Knossos. It also reproduces the constructional features of a typical Hittite building. Above all, Minoan cultural influence is seen in the massive and very beautiful lamp of red porphyry (Figs. 11 and 12 opposite)—precisely of the Knossos palace technique—found in a rubbish pit in a private house,

against the boundary wall of a temple. "It may be a direct import from Crete," Sir Leonard Woolley writes; "if it is not, then as local work in the Minoan style it constitutes yet stronger evidence for the close contact between Crete and Asia." The first and second years' excavations at Alalakh were fully illustrated and described in our issues of December 19, 1936, and September 17, 1938, respectively.

BOOKS OF THE DAY.

CERTAIN of our prophets

have suggested, I believe, that a day may come when books shall be no more. In that day, according to these Jeremiahs, we shall absorb all our literary pabulum, not through the eye, but through the ear, as we do to some extent already by means of that miracle of modern science, the radio. Personally, I do not look forward to that day, for, in the matter of literature, I prefer to choose my own subjects and my own time for enjoying them; and also I prefer the printed word, with its visible attractions of binding and illustrations—a tangible thing which I can cherish and preserve, and take down from my shelves whenever I want to renew an old acquaintance. Such considerations, will, I think and hope, long preserve books and the love of reading among the major pleasures of life. Far be it from me, however, to disparage broadcasting (now one of my few recreations), which has added so much to the not too riotous "gaiety of nations," and brought fresh interests into dull and lonely lives. Bookish folk, while not anxious to see it their sole medium, appreciate the literary talks and readings given on the air, often directing them into "pastures new" and doubtless causing many listeners to swell the ranks of the reading public.

Whether or not, in the far future, books will ever be displaced by some yet undiscovered magic of annunciation, it is a sign of the times, and possibly the thin end of the wedge (if I may so mix a metaphorical cocktail) that one of our leading writers should have produced what is proclaimed as "the first new novel ever to be broadcast serially before publication." The work in question is "LET THE PEOPLE SING." By J. B. Priestley (Heinemann; 8s. 6d.). The publishers discreetly emphasise the fact that, despite the pronounced success of this innovation, only one third of the book was broadcast. Even those listeners, therefore, who got the tip, as it were, straight from the horse's mouth, may be sure of amplified winnings when they resort to the printed page.

The occasion is of such importance, as a possible turning-point in the history of publishing, that it is well to note what Mr. Priestley himself has to say on the subject. "I had always refused," he writes, "to allow my novels to be serialised in newspapers or magazines before they appeared in book form, but now I agreed to let the B.B.C. have a novel, partly because I felt we might be at war in the autumn—when they were going to serialise it—and that broadcasting would then be extremely valuable to the public. I stipulated that they should cut and shape such episodes as they required, and that I should go ahead and write exactly what I wanted to write, and as much as I liked (I wrote three times as much as the B.B.C. required), always bearing in mind that the tale must appeal to an enormous mixed audience. . . . I broadcast the first instalment on Sunday, the Third of September, the very day war was declared."

Mr. Priestley showed himself a sound prophet in anticipating the value of broadcasting in wartime, and in this delightfully amusing story he has exemplified its most valuable quality—that of cheering-up our people in their time of trial. I began it while convalescing after a stiff dose of more serious works, and I was moved to give thanks for two great blessings—first, that we still have with us a novelist of the first rank with a rich gift of humour; and, secondly, that once more he has chosen to lay his scene, as he did in "The Good Companions," in the English countryside and small provincial towns and among all sorts and conditions of English folk travelling on their lawful occasions along "the rolling English road." Though planned on a slighter scale, this new book resembles its famous predecessor in that most of the principal characters belong to "the Profession"—here the world of variety entertainment. A touch of topicality is introduced, however, by the presence among them of a refugee Czech professor, who joins forces, in peculiar circumstances, with an old and out-of-work comedian down on his luck. Both, for different but equally innocent reasons, are avoiding the police, but both, in company with an itinerant auctioneer, his charming girl assistant, and sundry reinforcements gathered by the way, become involved in a municipal rebellion, fighting for democracy against commercialism and snobbery.

The cause of strife is an ancient market hall, bequeathed by a musically-minded baronet, centuries ago, to the people of Dunbury as a home of music and song, but in latter days allowed to fall into neglect, divorced from its original uses. Even the town band, through local apathy and intrigue, had ceased to function. The auctioneer, who was accustomed to stimulate sales by first giving a free

By CHARLES E. BYLES.

cabaret show, had rented a room in the hall for that purpose, but at the last moment was informed that the licence for entertainment had been withdrawn. Hence all the trouble. Two rival parties claimed the hall—an American manufacturing firm who offered to buy it as a show-room;



A RECENT ADDITION TO THE VICTORIA AND ALBERT MUSEUM: A MARBLE BUST OF THE EMPRESS JOSEPHINE BY CHINARD—A POPULAR AND PROLIFIC SCULPTOR OF THE EARLY NINETEENTH CENTURY; WHOSE WORK HAS HITHERTO BEEN UNREPRESENTED THERE.

Joseph Chinard was born at Lyons in 1756 and died in the same town in 1815. Among his numerous portraits of the members of the Bonaparte family are several in terracotta and marble of the Empress Josephine. They all appear to date from the first ten years of the nineteenth century and are very similar, only varying slightly in details of costume. The present bust is an excellent example of the rather cold but very accomplished style of the artist, whose work has not hitherto been represented in the collection. The bust has been bequeathed by Miss F. H. Spiers, and is a very notable addition to the small number of works by French sculptors of the end of the eighteenth and beginning of the nineteenth centuries in the Museum.

a letter of introduction)

and the comedian, had hobnobbed during their wanderings. More than one love-affair, and some delicious foolery at a road-house run by a once-popular variety-star of the Marie Lloyd type, assisted by a staff of her old stage friends, contribute to a rollicking tale with a highly dramatic climax. Some of the snobs, I think, are slightly overdrawn and of an incredible fatuity. "Spurn not the nobly born," says Lord Tolloller:

Hearts just as pure and fair
May beat in Belgrave Square
As in the lowly air
Of Seven Dials.

No doubt the present war, like the last, will produce its own crop of fiction in due season. The time is hardly ripe for novels relating entirely to the period since Sept. 3, but many in recent years, of course, have reflected early phases of the gathering storm. I have just been reading one which, though in no sense a war story, bridges chronologically the two decades since the Armistice of 1918, and shows how Central European affairs may indirectly affect family life in rural England. This book is "URCHIN MOOR." A Tale. By Naomi Royde Smith (Macmillan; 8s. 6d.). It is the latest addition to its distinguished author's long list of works, and is recommended by the Book Society.

The scene is laid at a beautiful old country house near the Bristol Channel, not far from Wells and Weston-super-Mare. "People who know it," writes the author, "will recognise the district from which the scenery and some of the place-names have been borrowed, but the tale itself, as well as the characters in it, are all my own invention." At the opening of the story, the owner of the house is a widower just demobilised, with a baby son whose mother died at his birth. The main theme concerns the widower's second marriage and the family history during the next twenty years. I cannot explain exactly the impact of Hitlerism upon that history without giving away the later stages of the plot, which would spoil the reader's enjoyment. Suffice it to say that the connecting link is a fascinating refugee from Austria.

The principal character is the widower's second wife, Julia, who may almost be said to have fallen in love with the old house more than with its owner, while the baby (at first unloved by his father because he had caused his mother's death) appeals to the stepmother's maternal instincts—a reversal of the traditional procedure. The boy's upbringing and childish inhibitions, the growth of his character and tastes (particularly his enthusiasm for stained glass—the family industry), his nascent political sympathies and love-affairs, also bulk largely in the tale. Some comic relief is provided by the boy's crazy grandmother, the canny talk of a Scottish nurse, and the social and political activities of an outspoken spinster and other local women.

The beauties of the surrounding landscape and the charm of the old manor and its gardens are treated with loving fullness of detail. These descriptive passages rather bored me at times, and I agreed with Aunt Rose, who "made it her business to know as little as possible about gardening," and showed herself a sound though sympathetic critic of her sister Julia's motives and actions. For the rest, however, I found the book thoroughly enjoyable, especially towards the end, when the story moves faster and becomes much more dramatic. Its locality reminded me of hiking days thereabouts long ago, when, among other places, I visited the church at Clevedon containing the grave of Tennyson's friend, Arthur Hallam, who inspired "In Memoriam," and saw the memorial of which the poet says—
And in the dark church, like a ghost
Thy tablet glimmers to the dawn.

Of detective fiction I have received two fresh examples that strike me as being, each in its own way, unusually distinctive. One of these is "PRINTER'S ERROR." By Gladys Mitchell (Michael Joseph; 7s. 6d.). The title itself is intriguing to one that hath been long in editorial office pent. In the course of my experiences as a journalist, I have known a misprint (whether due to a compositor or a sub-editor)

to be a cause of threats and malediction, but not associated with actual homicide! How far the particular mistake in the present case was a motive for crime, or merely a clue in the process of deduction leading to the criminal, it would not be fair to the reader to disclose.

[Continued overleaf.]

To Our Readers at Home and Abroad.

AT the present time much of our space has to be devoted to the progress of the War in its various spheres, and although special arrangements of our own have been made to cover the War in all its phases, there may be occasions when some of our readers living abroad or at home may, by chance, witness scenes of exceptional interest of which perhaps they may be able to take photographs, or to make sketches.

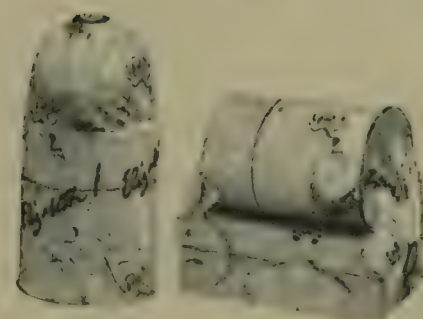
The submission of such material will be welcomed by the Editor of *The Illustrated London News* with a view to publication. Photographs should be accompanied by full explanatory titles, and sketches (especially in the case of very rough sketches) should be annotated with full written details in order to explain clearly all points of interest. All material which we may be able to publish will be paid for at our best rates. (Readers are reminded that there are certain regulations regarding the taking of photographs in wartime with which they should make themselves familiar, as these regulations must be complied with.)

At the same time, we would remind our readers that we still welcome photographs and articles on recent archaeological discoveries, and that we are very glad to consider material illustrating events in the fields of Ethnology and Natural History.

All drawings or photographs of scenes dealing with the present War will be submitted by us for Censorship before publication, and we undertake not to publish illustrations or text submitted by any of our readers unless such material has been approved officially by the Censors for publication. Photographs or sketches should be addressed to the Editor of *The Illustrated London News*, "Hazelwood," Hunton Bridge, King's Langley, Hertfordshire, England.

and a committee of bigwigs who wanted to turn it into a museum of local antiquities. No agreement being reached, it was resolved to appoint an arbitrator, who turned out to be a bibulous and domineering, but musical, retired colonial governor, with whom the exiled professor (having

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BOOKS OF THE DAY.

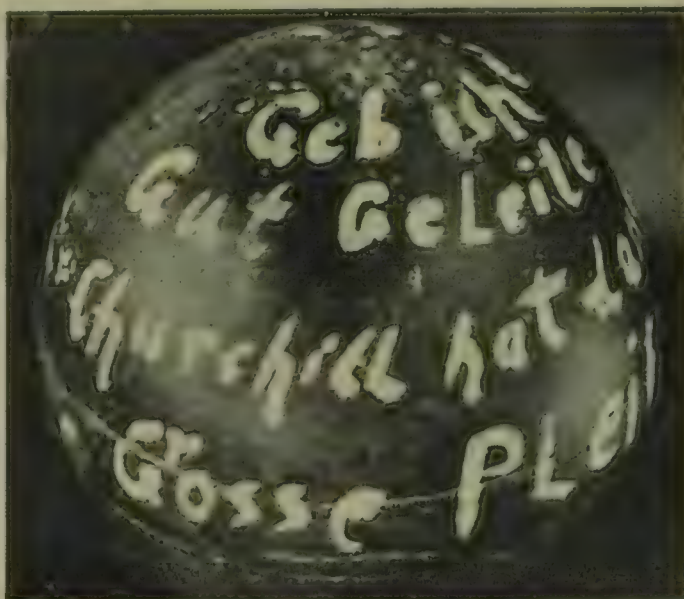
(Continued from page 836.)

There is no harm in mentioning, however, that the error (accidental or deliberate) occurred in a book of anti-Semite tendency entrusted to a firm of German printers in England and that there was suspicion of sinister Nazi influences at work through the author's use of a code. There are several startling incidents. A married woman receives a parcel containing a pair of bloody ears—a touch reminiscent of William Pryne, the pamphleteer: later, beside a printer's guillotine, is found a severed hand; and, later still, the search for suspects involves a visit to a nudist colony, with piquant and embarrassing results. The mystery of the murders (for there are two) tests once more the ingenuity and resource of that keen-witted woman investigator, Mrs. Bradley.

Equally baffling, though less bewildering in detail, is the situation at the outset of "THE MURDER AT CHARTERS." By John Fethaland (Victor Gollancz; 7s. 6d.). Here we find a young man-about-town, educated at Rugby and Magdalen, Oxford, well-travelled, interested in literature and the arts, obviously sane and sincere, going to Scotland Yard and confessing to a murder for which another man was about to be tried. Granted the initial improbability of such a man having taken the law into his own hands to rid society of a white-slaver, instead of denouncing him to the police, the position is sufficiently strange. It becomes mysterious when the C.I.D. official, disbelieving his confession, declares that the case against the arrested man (said to have sold his own daughter to the murdered white-slaver) is complete and unassailable, and politely shows the self-accuser out. That, of course, is not the end of the story, but only the beginning. In the process of unravelling the tangle, a nerve specialist plays his part, and there is a strong religious element represented



BRINGING THE SIEGFRIED LINE TO CINEMA-GOERS: THE WORLD'S LARGEST CINÉ TELE-PHOTO LENS, WHICH IS SHORTLY TO GO TO FRANCE. (L.N.A.)



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A photograph of this mine, with its rhyme (roughly translated) "If I have a good voyage, I'll do Churchill some damage," painted on its side, was shown Mr. Chamberlain by Mr. Churchill in the House on November 21, just before the Prime Minister made his statement regarding Britain's retaliation for Germany's indiscriminate and wanton mine-laying. The mine was washed up on the East coast, and is believed to have come from a minefield in the North Sea. (Central Press.)

by a Catholic priest. There is also a love element, represented by Peter and his best girl. Finally a dictaphone reveals its secrets at the Old Bailey.

Among many other attractive items on my waiting list are some notable works of biography and reminiscence, namely, "HENRY, ELIZABETH AND GEORGE (1734-80)." Letters and Diaries of Henry, Tenth Earl of Pembroke, and his Circle. Edited by Lord Herbert. With 12 Illustrations (Cape; 18s.); "WE SAW HIM ACT": A Symposium on

the Art of Sir Henry Irving. Essays, Articles and Anecdotes, Personal Reminiscences, and Dramatic Criticisms. Edited by H. A. Saintsbury and Cecil Palmer. With 20 Illustrations (Hurst and Blackett; 21s.); "RUTH ST. DENIS: AN UNFINISHED LIFE": An Autobiography. With 25 Illustrations (Harrap; 15s.); "MAN OF POWER": The Life Story of Baron Rutherford of Nelson, O.M., F.R.S. By Ivor B. N. Evans. 11 Illustrations (Stanley Paul; 15s.); and "THESE MEDDLESOME ATTORNEYS": The Reminiscences of a Solicitor. By Edward A. Bell. With Frontispiece Caricature (Secker; 12s. 6d.).

When instructions were first issued to A.R.P. officials it was definitely stated that leather could not be decontaminated from the effects of mustard gas. This has now been proved to be wrong, we are informed in a communication received from Messrs. William Walker and Sons, Ltd., of Bolton, Lancashire, who state that leather goods can easily be decontaminated by means of warm water. The method—details of which are to be found in the official A.R.P. Handbook No. 4A—has been worked out by the British Leather Manufacturers' Research Association in conjunction with the Chemical Defence Research Department of the War Office. It consists in immersing the article, or articles, in a tank of cold water for one hour, and then in a tank containing warm water maintained at a temperature of 120-130° F. (50-55° C.) for six hours; after which the article must be dried slowly and re-polished. Such decontamination must obviously be undertaken under the supervision of a trained A.R.P. official.

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THE CHRONICLE OF THE CAR.

By HAROLD NOCKOLDS.

MANY motorists who are fitting their cars with the new head-lamp masks are encountering difficulty in bringing their reflectors back to their original brilliance. It will be remembered that the very first regulations about car lighting, introduced after the outbreak of war, stipulated that the whole of the reflector should be blacked-out in some way. Later this was altered to the lower part of the reflector only. In both cases this blacking-out has a bad effect with the new mask, which requires a proper reflector in order to give the best driving-light.

The job of cleaning a reflector is one that demands patience. The surface is generally fairly delicate, and an excessive use of elbow grease can easily have



A PEACEFUL CORNER: A RILEY "TWELVE" DROPHEAD COUPÉ, PHOTOGRAPHED AMID DELIGHTFUL SURROUNDINGS OF LEAFY PEACE AND QUIETUDE, AND HARD BY TWO FINE POPLARS WHICH SOAR RIGHT OUT OF THE PICTURE.

a disastrous result. In the same way, care must be taken to use a liquid which will not have an adverse chemical effect on the polished surface. I wonder how many people know that the fluid in pump fire-extinguishers is as safe as any. About a tablespoonful is sufficient, so that it does not reduce the charge in the extinguisher to any appreciable extent. Dip a small piece of soft rag into the fluid, and then rub the reflector very gently. Do not expect the paint to come off at the first touch, but just carry on steadily. In that way you will do the least amount of damage, and you will get the maximum amount of illumination from the head-lamp after fitting the new mask.

While on the subject of lights, I notice that lots of people have overlooked the necessity of reducing the strength of the red glow from their traffic-indicators. These accessories are more valuable than ever nowadays, because it is extremely difficult to distinguish hand-signals at night in the black-out, but it is just as necessary for them to be modified in accordance with the law as it is for the other lights on one's car. For the benefit of those who have forgotten the exact details, the regulations stipulate that the transparent panels of direction-indicators must be altered in such a way that the light is restricted to an arrow-shaped window having arms not exceeding one eighth of an inch in width.



WITH POLISHED LINES WELL SET OFF BY "BARE, RUIN'D CHOIRS, WHERE LATE THE SWEET BIRDS SANG": AN ECONOMICAL WOLSELEY "TEN," FOR WHICH AN INCREASING DEMAND IS REPORTED, HALTED IN A WINTRY SETTING.

In spite of the unspoiled rurality of the scene, this photograph of a new Wolseley "Ten" was taken within six miles of the centre of Birmingham! So even on rationed petrol glimpses of England's unmatched countryside may be enjoyed without wandering far from the town.

This can be done either with paint or by sticking some waterproof material, such as insulation tape, on to the panels. If the latter method is used, care must be taken that the indicator can still drop back into its groove.

Motor-racing has had its first wartime casualty in "Teddy" Rayson, who has been killed on active service in the Royal Air Force. I would say that Rayson was one of the most polished of all British racing drivers, his handling of a machine being consistently neat and precise. He first came to prominence several years ago at the wheel of a Bugatti, but in latter seasons his name has generally been associated with Maseratis. Although his mounts were of Continental manufacture, he always had them painted in the exact shade of British green. He will be missed by the racegoers who have seen him in action at

[Continued overleaf.]

*N*ations may think apart. But about the spirit of Christmas and the universal need for DUNLOP TYRES there is no dissension. To *all* mankind the safety of DUNLOP is an accepted boon and blessing...

DUNLOP TYRES

WITH TEETH TO BITE THE ROAD



(Continued.)

Brooklands, Donington, and the Crystal Palace, as well as by his many friends in the motor-racing world.

I have already drawn attention in this column to the importance attached by the Government and economists to the problem of maintaining British exports at the highest possible level. It is therefore particularly gratifying to hear that the efforts of the British motor industry to hold and develop foreign markets are meeting with substantial success, in spite of the necessity of coping with other demands at home.

I am told by the Ford Motor Company, for example, that the export trade in Ford cars is actually being maintained at pre-war levels in certain overseas markets. As one would expect, these markets are those which are most removed from the scene of the siege—one hesitates to call it a conflict. A steady demand is being experienced from Australia, South Africa, the Argentine and the Far East. On the other hand, the European—and especially the Scandinavian—market has been badly affected, not so much from the difficulty of international trade in wartime, but by the drastic rationing of petrol in the neutral countries, which is in some cases even more severe than that of Great Britain. To make up for this falling off in the demand for private cars from European countries, however, the Ford Company recently signed a contract with the Rumanian Government for the supply of ambulances and trucks to be manufactured at the Dagenham works, the amount of the contract being no less than £500,000.

THE PLAYHOUSES.

"JUDGMENT DAY," AT THE PHŒNIX.

IN June 1937, when Mr. Elmer Rice's play was first produced in the West End, he modestly described it as a "melodrama." Many liberal-minded critics, at that time, while admitting its power as drama, preferred to consider it as propaganda. How time flies! Less than eighteen months ago one felt this play's spiritual home was the Lyceum. Now so much more horrible has fact become than fiction, one thinks the author has treated the Nazi Government too amiably. Our censor, however, rightly or wrongly, has decided that the principal character shall not in any way resemble a gentleman who wears

a Charlie Chaplin moustache. However, Mr. George Relph, with a forelock that twisted over the wrong eyebrow, certainly brings a "certain man" to life. So, too, does Mr. Phillip Leaver. As a gentleman named Goering, he makes his Ministry of Kultur one of those things nobody would think worth fighting for. There is a cast of forty in this play, and it can be said that not one is a "passenger." Grand performances are given by everyone; even by the gentleman in the jury who wakes up with a nod when the Judge winks. Miss Jill Esmond gives the finest performance of her career. She is one of three people charged with the attempted assassination of the "Fuehrer." Her husband hangs himself with his braces. Her fourteen-year-old daughter is "grilled" by the "Nazpo." A terrifying rôle for any actress to play. Miss Jill Esmond makes it seem as if she is not acting at all. This is certainly the finest performance of her career. From a cast of forty it is difficult to select a player for particular mention. Still, one must refer to Mr. Eric Berry, as one of the defendants. He had, to put it crudely, to speak at the rate of two hundred words a minute. Yet never once was his diction at fault.

"MARRIED FOR MONEY," AT THE ALDWYCH.

This play is officially described as "a roaring farce." This much can be said for it: the fun, such as it is, is clean. Mr. Will Scott's plot has a touch of novelty. Unlike most wives, Mrs. Pink (Miss Nora Swinburne) thinks that penniless husbands are the best buy in the matrimonial market. So Mr. Pink (Mr. Mackenzie Ward), impoverished enough to make the ideal husband, is compelled to borrow from the butcher, the baker, and if not actually the candlestick-maker, at least the village electrician. While hanging the portrait of his wife's grandfather, Mr. Pink comes across a miser's hoard. Most of the subsequent action deals with his attempts to hide bags of gold from his wife's prying eye. The quality of the dialogue may be judged from the following choice excerpts. Wishing to borrow money from a brother-in-law, the hero says "I want you to do me a fiver." A Mr. and Mrs. Fish are among the characters. So inevitably a parting guest cries "Good-bye, Mrs. Fish. Good-bye, Mr. Chips." A fainting lady is revived with a stimulant. "Is this brandy?" she sighs ecstatically. "Gracious, how my Band of Hope has been misleading me!"

ALALAKH EXCAVATIONS.

(Continued from page 833.)

and resting on a raised threshold. In the entrance-chamber which adjoined this, a number of human skeletons lay in disorder, and others were found in other rooms; from which we may deduce that the fire which destroyed the building was the work not of an accident, but of an enemy. In the residential quarter a novel staircase led up to the *piano nobile*, where painted rooms and open loggias formed the palace proper: in the store-chambers below we found numerous inscribed tablets and elephants' tusks (Fig. 9), the latter presumably intended for the ivory-workers of Alalakh. Most curious was a staircase (Figs. 13 and 15) found under the floor of a palace room leading down to a low doorway, its frame and the door itself of basalt, beyond which was a stone-lined, unroofed chamber containing in one corner a heap of ashes, animal bones, clay vessels, and stone vases, and in another four human skeletons packed in a box—and nothing else. What was the purpose and meaning of this sealed underground chamber we do not know, and it is the more mysterious in that the neighbouring chambers, fitted with baths and washing-places, must have served purely domestic ends.

The tablets found in the palace, some of them enclosed in clay envelopes bearing the impression of royal seals, will, it is to be hoped, give us some of the details of its history; at present it can only be said that they are about contemporary with the First Dynasty of Babylon, and perhaps show that the family which in the fifteenth century was to supply kings to Alalakh was already on the throne, and ruled over a wider domain than did those later kings.

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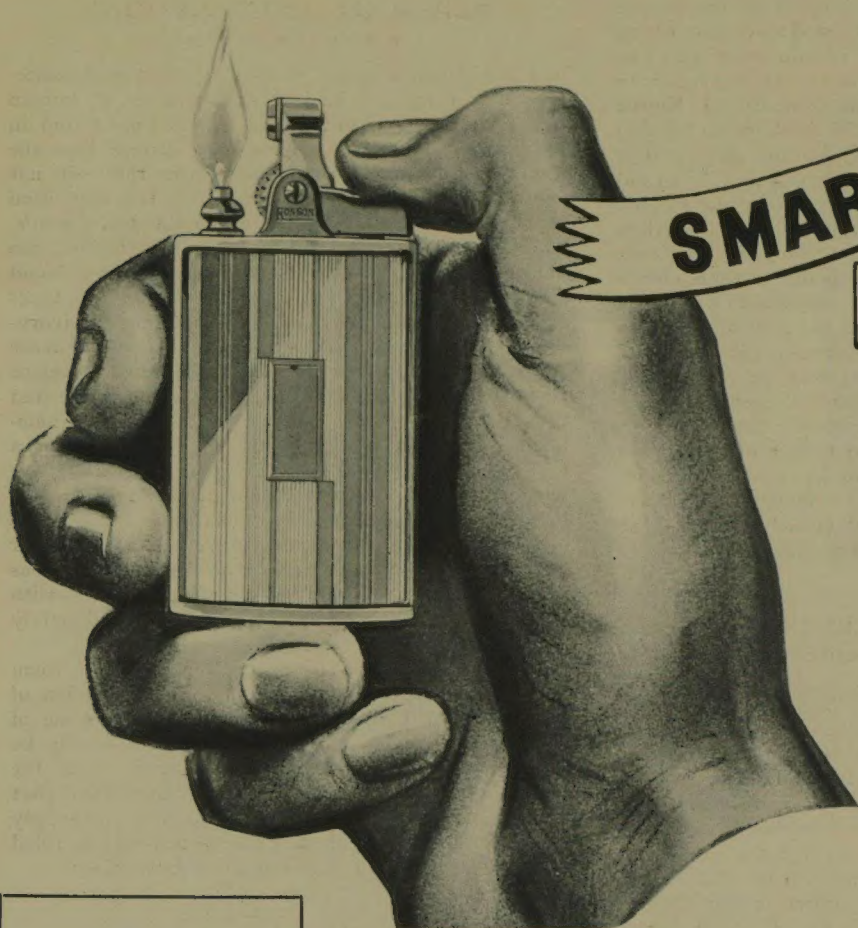
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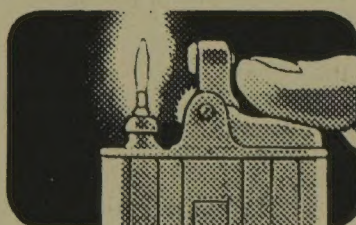


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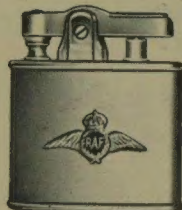
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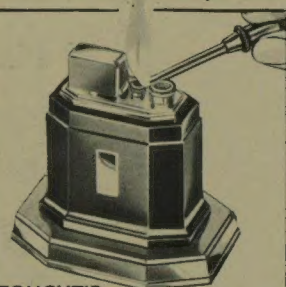
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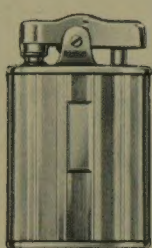


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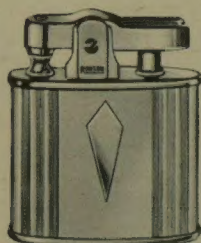
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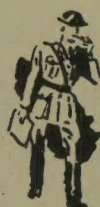
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EVERY year the welfare of more than 100,000 British children is affected by the work of the National Society for the Prevention of Cruelty to Children. The war, moreover, has added greatly to the Society's task, and the way it dealt with problems of evacuated children and so forth evoked the admiration of local authorities everywhere. It might here be noted that the Society has never claimed that all its cares consist of brutally treated children: the operative word in the title of the N.S.P.C.C. is "Prevention." To make this aim quite clear, the Society has adopted a second title—the "National Society for the Protection and Care of Children." Gifts and donations should be sent to the Director, the N.S.P.C.C., Leicester Square, London.

The Waifs and Strays Society.

Five thousand empty stockings in a row might well daunt even the most zealous Father Christmas, yet the Waifs and Strays Society will have just on this number to fill on Christmas morning. Among its family are many children whose fathers are on active service, while at all its boys' homes there will be special remembrance on Christmas Day for those from the Home who are now serving their country. The Society numbers some 500

"Old Boys" with H.M. Forces, and hundreds more are in the Mercantile Marine, facing daily the constant danger now attendant on bringing home the country's food. The Society has over 100 Homes in safe areas throughout the country. These Homes include special ones for babies, toddlers and problem children, Convalescent Homes, and Training Centres. Gifts and donations should be sent to the Secretary, Waifs and Strays Society, Old Town Hall, Kennington, London, S.E.11.



AN EXAMPLE OF THE N.S.P.C.C.'S WORK: RAYMOND, NOW A HAPPY AND HEALTHY CHILD; BUT FOUND THIRTEEN MONTHS EARLIER BY THE SOCIETY IN AN APPALLING CONDITION OF NEGLECT.

The Church Army.

As in the last war, the Church Army is desirous of serving overseas near the front line, and to that end is negotiating for the earliest departure possible of men and

huts; while already it has huts and centres inside and outside many of the camps at home. Hostels for Service men are functioning, and canteens and rest-rooms are available in many parts for workers in National Service. The Church Army Sisters are also doing invaluable work for evacuees. Donations should be sent to Prebendary Carlile, 55, Bryanston Street, London, W.1.

Distressed Gentlefolk.

The Distressed Gentlefolk's Aid Association was formed for the relief of gentle people who, from various causes, are in deep distress, and in many cases on the verge of starvation. The Association makes weekly grants to 360 of its necessitous cases, and also supplies clothing, blankets, invalid comforts, and makes special allowances to others who are in great distress. Unfortunately, the number of appeals from poor souls in urgent need of assistance has increased, while the available funds are reduced on account of the war. Donations will be gratefully received at 74, Brook Green, W.6.

The Salvation Army.

Owing to the war, greater demands are being made on the Salvation Army than ever before in its seventy years' existence. In addition to catering for the physical needs and recreation of the troops, the Salvation Army can help the soldier anxious about some home problem: his problem can be passed on, and a tactful, cheerful Salvation Army officer will be able to visit his home. Much work has been done in connection with the evacuation schemes. At the same time, the Salvation Army's normal and widespread services must all be maintained. Donations should be made to the Salvation Army, 101, Queen Victoria Street, E.C.4.

Dr. Barnardo's Homes.

Few need reminding, at this time, that the children of the nation should be its first charge—since they are its greatest asset. For seventy-four years Dr. Barnardo's Homes have sought out helpless children, rescued and trained them for useful occupations. No fewer than 124,000 destitute boys and girls have been the subject of their care and over 8250 are now in the Homes. The policy of Dr. Barnardo's Homes during 1914-18 has been revived for the present hostilities. Thus immediate assistance will be rendered to necessitous children who may be suddenly bereaved or whose fathers have been called up. Wartime Christmas gifts should be sent to the Rt. Hon. Lord Ebbisham, G.B.E., Hon. Treasurer, 92, Barnardo House, Stepney Causeway, London, E.1, and cheques, etc., made payable "Dr. Barnardo's Homes" and crossed "Barclay's Bank, Ltd."



SOME "EVACUEES" FROM DR. BARNARDO'S HOMES: NOW LIVING AT HORHAM HALL, THEIR PLAYROOM HAVING BEEN USED BY QUEEN ELIZABETH AND HER COURT IN 1571 AND 1578.



ENJOYING THE SNOW: LAST CHRISTMAS AT ONE OF THE TODDLERS' HOMES OF THE WAIFS AND STRAYS SOCIETY, WHICH THIS YEAR WILL HAVE FIVE THOUSAND CHRISTMAS STOCKINGS TO FILL.

Christmas

THE SPIRIT OF CHRISTMAS will remain despite the War, and there will be celebrations, though not in every home.

THE CHURCH ARMY is planning to carry the Spirit of Christmas into the little homes of lonely old people and gentlewomen in distress and into the homes of the very poor as well.

It may not be possible to distribute Christmas Parcels on quite the same wholesale scale as before, but the Church Army is determined to do all it can.

Our Sailors, Soldiers and Airmen claim a large share of our attention to-day. There are Recreation Huts, Canteens and other Centres to be maintained and new ones to be erected and opened. The Christmas Spirit must not be lacking in our efforts for the brave men who are defending our land.

We cannot carry on any of this work without your help. Will you then, in the Spirit of Christmas, give something to help? Cheques, etc., should be crossed "Barclays, a/c Church Army," and made payable to Preb. Carlile, C.H., D.D., Church Army, 55 Bryanston Street, London, W.1.

CHURCH ARMY

CHRISTMAS and the WAIFS

CARRY ON

**WE MUST DO SO—
WE CANNOT FAIL
OUR FAMILY OF
5,000 CHILDREN.**

Christmas Gifts gratefully received by The Secretary

WAIFS and STRAYS SOCIETY

OLD TOWN HALL
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BANKERS: BARCLAYS LTD.

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WILL FEED
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A Happier CHRISTMAS for 120,000 Children!



More than 120,000 children are happier each year because of the intervention of the N.S.P.C.C. Homes where ignorance, discord and even heartlessness prevail are being transformed by love and understanding counsel . . .

The war has brought the Society new work for the 1,000,000 evacuated children: disclosures of wrongful conditions call for prompt action if harm to the children is to be avoided.

At the Season of the Feast of the Child, please help these less fortunate children by your gifts to the—

N.S.P.C.C.
NATIONAL SOCIETY for the PROTECTION & CARE OF CHILDREN

Address to Wm. J. Elliott, O.B.E.,
Director, National Society for the
Prevention of Cruelty to Children,
Victory House, Leicester Square,
London, W.C.2.

CHRISTMAS

An unexpected gift of blankets, invalid comforts, or a special nourishment grant, would bring such relief to many old and invalid Gentlepeople weighed down by the burdens of grief, illness and privation, whose winter assistance funds have been depleted by the War.

The Distressed Gentlefolk's Aid Association

urgently appeals that this Christmas they will not be forgotten

The Secretary, 74, Brook Green, London, W.6

NEWSVENDORS' BENEVOLENT AND PROVIDENT INSTITUTION (FOUNDED 1839)

For the relief of distress amongst disabled and aged Members of all sections of the distributing side of the News Trade, their widows and dependent children.

£8000 is distributed annually in Pensions,
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Please send a CHRISTMAS GIFT to
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Offices: HANOVER HOUSE,
73-78, High Holborn, London, W.C.1

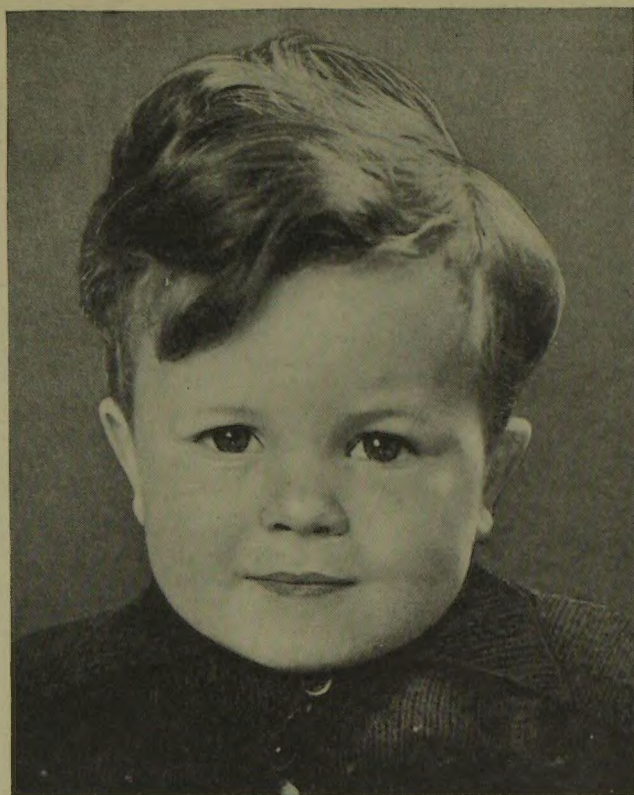
Telephone: Chancery 8548 (2 lines).

Robert H. Lucas, Secretary.

This great and useful Institution is now in pressing need of funds, in order that its assistance may be spread over as large a number of beneficiaries as possible. The extent of its usefulness may be gathered from the fact that it distributes no less than £51,000 a year amongst over 2,000 recipients, aged printers and widows, orphan children and almshouse residents. At the recent election over 500 necessitous candidates, both men and women, sought its help, all of them deserving because during their working life they subscribed to the funds, a principle of thrift which should commend the work to the generous consideration of everyone who believes in helping those who help themselves. No eligible orphan of a subscribing Printer has ever been refused assistance.

500 Guineas creates a pension which can be named after the donor, a most suitable method of perpetuating a name or a memory.

Contributions gratefully received and further information gladly given by the Secretary.



Please don't let it be a
"BLACK-OUT CHRISTMAS"
for the 8,250 boys and girls in

DR. BARNARDO'S HOMES

War is adding greatly to our anxieties.

CHRISTMAS GIFTS

of
10/-

would be very acceptable.

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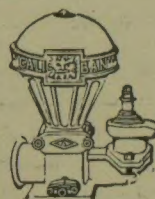
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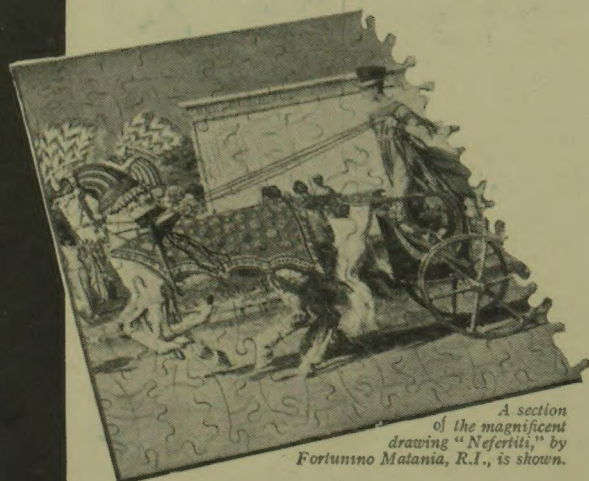
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